

DRAMATIC MIRROR

OF MOTION PICTURES AND THE





Paramount-Mack Sennett Comedies

Have You Shown
These Yet?

"Beware of Boarders"
"Sleuths"
"His Wife's Friend"
"The Summer Girls"
"She Loved Him Plenty"
"Her Blighted Love"
"Ladies First"
"Her Screen Idol"
"Two Tough Tenderfeet"
"Love Loops the Loop"
"The Battle Royal"
"His Smothered Love"

Warning to Exhibitors!

THERE are certain persons who won't even giggle *under any circumstances* at Mack Sennett's otherwise sure-fire laugh starters.

The O'Rourkes will roar, the Cohens will cheer, the Smiths will shout, the Hoklavitches will hurrah, the Ching Sens will shake, the Schultzes will snicker, the Olsens will ovate, the Carrillos will chuckle, the De Voes will dance—

But, you might as well know the worst—

The Hohenzollerns won't crack a smile.

However, they're the *only* folks who won't help shake your theatre with laughter when a Mack Sennett's on the screen.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



DRAMATIC

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TO YE "FILLUM" STARS

Present! Future!! Past!!!

Are you growing tired of the old, hard-luck story? Are you weary with listening to promises that are never kept? Are you seemingly headed in the direction of the discard? Or, perchance, this will interest you merely because it happens to find you in the mood where you would not be averse to listening to a real 18-karat tangible proposition if it should be submitted. If so,

Tell It to Bert

Producing Director

Scenario Writer

Bert is the chap that you may perhaps have heard referred to as the perennial "angel"—a hardy perennial, nevertheless, because of a happy faculty of nearly always picking winners.

Commencing January 1st, 1919 Bert will blossom forth as Controlling Interest and Director General in connection with one of the newer Motion Picture Producing Corporations. Now is the time to tell him your troubles. Get ready to get on the band wagon.

There is a superabundance of the "long green" already in hand—note that we do not content ourselves merely with the words, in sight. There is therefore no hesitation in assuring you of the fact of easy sledding ahead.

Before signing that NEW CONTRACT, arrange to have a friendly talk with Bert, face to face, and in confidence of course. You will find him a good listener—a real likeable chap in all respects; and just aching to spend his money if you can show him; or if his own snap judgment decides the question favorably. Room yet for a few "honest to goodness" regulars, as steady extras, and better, if they can positively give value received—parasites keep away. For appointments address—

HERT GIBSON
Knickerbocker Theatre Building
or Metropolitan Opera House Studios
All Phones, Bryant 1274

Broadway

New York

ANew Era in VITAGRAPH

BLUE RIBBON FEATURES
AND SERVICE

Albert E. Smith
Presents

BESSIE LOVE in

"The Dawn of Understanding"

From the FROHMAN Play, "SUE"
Made Famous by ANNIE RUSSELL
Adapted from BRET HARTE'S Story
"THE JUDGMENT OF BOLINAS PLAIN"
Directed by DAVID SMITH

This Five Part Blue Ribbon Feature
Released December 2, 1918
is the First of the Nine
BESSIE LOVE STAR SERIES

The other eight to be released
on the following dates:

January 13, 1919	June 30, 1919
February 24, 1919	August 11, 1919
April 7, 1919	September 8, 1919
May 19, 1919	October 13, 1919





LILLIAN WALKER

"The Girl with the Golden Smile"

Now Appearing in a Series of Eight "Happy" Pictures

TALKING OVER HERE OF GOING OVER THERE

By BURNS MANTLE

How a Fairly Active Tempest in a Teapot Was Started by Our Attempt to Inspire the Actor to Overseas Service

SOME weeks ago we tried to do the Over There Theater League a good turn by printing in this column a call to American actors and actresses to rally around the League and help with the necessary and patriotic work of supplying entertainment for the American army in France.

The response to that appeal has in a sense been most gratifying. I don't know how much it has helped recruiting, but it has at least proved that the American player is one of the best little letter writers in the world.

Most of the letters, it happens, are in the form of protests—a few against the conduct of the League, several resenting my temerity in "butting in," and one or two suggesting that perhaps if I were to do less talking and more enlisting on my own account it would be better for all concerned. But of course these writers have never seen me act—or shoot.

The others were frankly inspired by their authors' desire to explain their willingness to go overseas and, in several instances, to tell of their unsuccessful attempts to convince James Forbes, who has had the unpleasant task of passing on all applicants, that they were entitled to go; whether or not they could meet all the requirements of the Government and the League.

SEVERAL of these letters were splendidly earnest, too. One patriotic sister wrote from Denver to explain how her brother, as good an entertainer as ever lured a laugh from an audience, had tried to get into every branch of the service he thought open to him, only to be turned down because of a weak heart. And how after that he moved heaven and earth and all the lesser influences he could bring to bear to induce the Theater League to let him go across for them, but without success.

"I am willing to go with him," this fine woman wrote. "Jack could write sketches that we know the boys would like. Now, why can't we go? Some stuff the doctors say about Jack's heart! I know that Jack is and will be all right, and he and I will take care of each other if we do get ill, or down and out. I may not be as young as some, but you can tell by this that my heart and soul are young. Like most actresses I have always kept myself young with my work; even critical friends say at my worst I look 40 and at my best anywhere from 30 to 35."

ANOTHER writes: "I was disqualified for military service by my local board and placed in limited service as an entertainer. I got in touch with Mr. Forbes and placed my services at his disposal. . . . Later I received a letter from Mr. Forbes saying a new ruling had been made by the Y. M. C. A. whereby no man was to be taken overseas who was of draft age. I consider myself very valuable to the League, having a great deal of experience and being able to do a number of specialties, and stand ready to go if they will take me. I know of several cases of my kind and feel that Mr. Burns does the profession an injustice by his article."

Another is from an actor who served honorably with Joseph Jefferson a matter of 35 years ago and has been on the stage since childhood. "I can make more than good," says he, "and am ready to go anywhere for Uncle Sam."

There is not space to print all the letters, but these represent the spirit of most of them. And a fine spirit it is.

STILL, the facts are as they are; that there are restrictions imposed both by the nature of the work and the rulings of the governmental and military authorities that have to be met, and that for one reason or another these honest protestors could not meet these restrictions.

And now a word in explanation of my own reasons for printing the original exhortation. It was inspired, I confess, a little by my resentment of the failure of certain players to make good their promises to Winthrop Ames to be ready when he should call them for overseas service. There were, as you no doubt remember, 2,000 actor folk at that Palace Theater meeting last spring—2,000 who arose to their feet and cheered for a chance to go to France, and though possibly 200 of these later sought the privilege, at the time I wrote, which was five months later, only 85 had actually gone.

THERE were, as I admitted then, extenuating circumstances. But there were also many rather pitiful excuses offered. I know one comedian of standing who allowed that he would be glad to go if it were not for the fact that he simply had to make \$13,000 a year, and if he gave up three months to the overseas trip his income would fall several hundred dollars below that sum.

Another frankly acknowledged that he was scared out by the submarines, which was a human excuse, but seemed a bit trivial in view of the sailing of some 250,000 soldiers each month. Several were willing to go if the League would take them during their vacation months. They were, in other words, keen for the experience but not for the sacrifice.

Secondly, the object of that article was to spur the more prominent entertainers to volunteer. The boys over there have been calling for the actors they know best; they have been enthusiastic about all who have gone, thanks to the standard of entertainment maintained by the League, but they have felt hurt that the favorites they have been boosting all their playgoing years did not think enough of them to make the sacrifice necessary to make the trip over.

Thirdly, I am thoroughly convinced that the players themselves, those who could have gone but didn't, have missed a big thrill and a fine opportunity and will eternally regret it.

However, though the same opportunity will never exist again, in a measure it still is open. With the signing of the armistice the need of volunteers is just as great, even a little greater, now than it ever has been before. Winthrop Ames told me a month ago, before the United Press ever thought of declaring peace, that the need of the American boys in France for wholesome diversion would be greater during the months given over to the sessions of the

(Cont. on page 816)

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THE MIRROR

LOUIS R. REID, Managing Editor

Stock to be Presented Abroad as Entertainment of Our Overseas Troops

STOCK, which is meeting with popular revival all over the country as a result of wartime conditions which made difficult the routing of legitimate attractions, has taken on a fresh and timely significance. It is to be represented abroad as a means of entertainment of our overseas troops. A company is now being formed. It will be the first American stock organization to play in France and Germany. It will be sent abroad next month by the Overseas Theater League with a notable personnel and a repertory of plays which have been successful on Broadway.

It is an evidence of good judgment on the part of the league to recognize officially the value of stock as a medium of entertainment. Stock capably presented is always popular, for it not only makes friends but keeps them. Players and public are brought into closer and more personal contact and a social phase is thus given to the theater which is entirely missing in the other fields of production.

American soldiers, recruited from all parts of the United States, know and appreciate stock under its best auspices. We believe they will welcome, particularly at a time when they are thinking more of home than ever, an organization that will comprise not only several of our leading players, but a number of the great hits of Broadway. And the good name of stock, of course, rejoices in its patriotic blessing.

...

Quality, not Quantity, Needed in Film Publicity Matter

THREE hundred tons of paper, according to street sweeper estimate, were torn up and thrown away from office windows during New York's two peace celebrations. These two artificial blizzards commemorated the greatest event in history and were well worth the paper waste they entailed.

The New York Street Cleaning Department, however, has not yet come in contact with the daily paper blizzards that originate in the publicity departments of some motion picture firms.

Ever since the motion picture became a competitor of the stage, producing companies have retained the services of publicity directors, with staffs that rival in size those of many newspapers. It is the duty of these writers to gather news from all departments of the house which employs them, inscribe it on paper and send it out each week to daily newspapers and trade magazines all over the country. Exhibitors, too, get their share of the blizzards, mixed in with photographs, mats and advertising suggestions.

At the other end of the line will be found the newspapers and trade magazines with editorial staffs unnecessarily large because of the amount of matter they have to handle, whose duty it is to boil down and digest these broadsides of paper. Thus much of the matter the publicity staffs pro-

vide comes to the same end as that which last week awaited the scraps New York hilariously flung to the breezes.

Here is a great weekly waste of efficiency, paper, time and money. It is true that some of the matter thus furnished has real news value, but much of it serves no useful purpose and is written on the false theory that the company that makes the most noise is the real curly wolf of the motion picture business.

It would pay such producers to divide their publicity staffs into two parts, one section to read newspapers and magazines to see exactly what sort of motion picture publicity matter is being used, and the other section to limit itself to turning out nothing but that sort of copy. This procedure will advance the industry one step further toward the goal it is seeking—efficiency and big business.

...

World Looks to America to Fill the Bills of the Music Halls, Bereft by War

NOW THAT it's over "over there," one of the first visible effects will be the activity attendant on the re-establishment of the artistic equilibrium of Europe. That effect, it is believed by many in authority, will first of all be noted in vaudeville.

Far more, naturally, than America has Europe suffered in the disruption of acts, in the toll of lives of performers. Many staple turns that have regularly visited America have been missing from our boards since the horrible phantasmagoria evolved by the last of the kaisers steeped the world in blood. Not all of those will ever be seen again. Just how many will return is a matter of sheepest guesswork just now.

And every one of those acts, so meritorious as to have penetrated into the outer world, represents perhaps twenty that had never crossed the ocean to play in America. The ratio of battlefield fatalities among the lesser European acts, or the purely local ones, will be about in proportion to the havoc that has been wrought among the international offerings.

So it is already apparent that European variety faces a great void. And the American variety artist, by the same token, is on the eve of assuming a world position as an entertainer. It is an opportunity that ought to set ambitious blood coursing the faster—an Alexandrian call to achievement.

At once vaudeville's opportunities will be illimitable, and every classification of the theater in America will contribute talent to the bills of the music halls of the world. Standards will be higher than ever as a result. And thus the war will have served as a crucible to refine the art of the two-a-day performer and to establish America in the very forefront as the artistic fount of amusement for the masses.



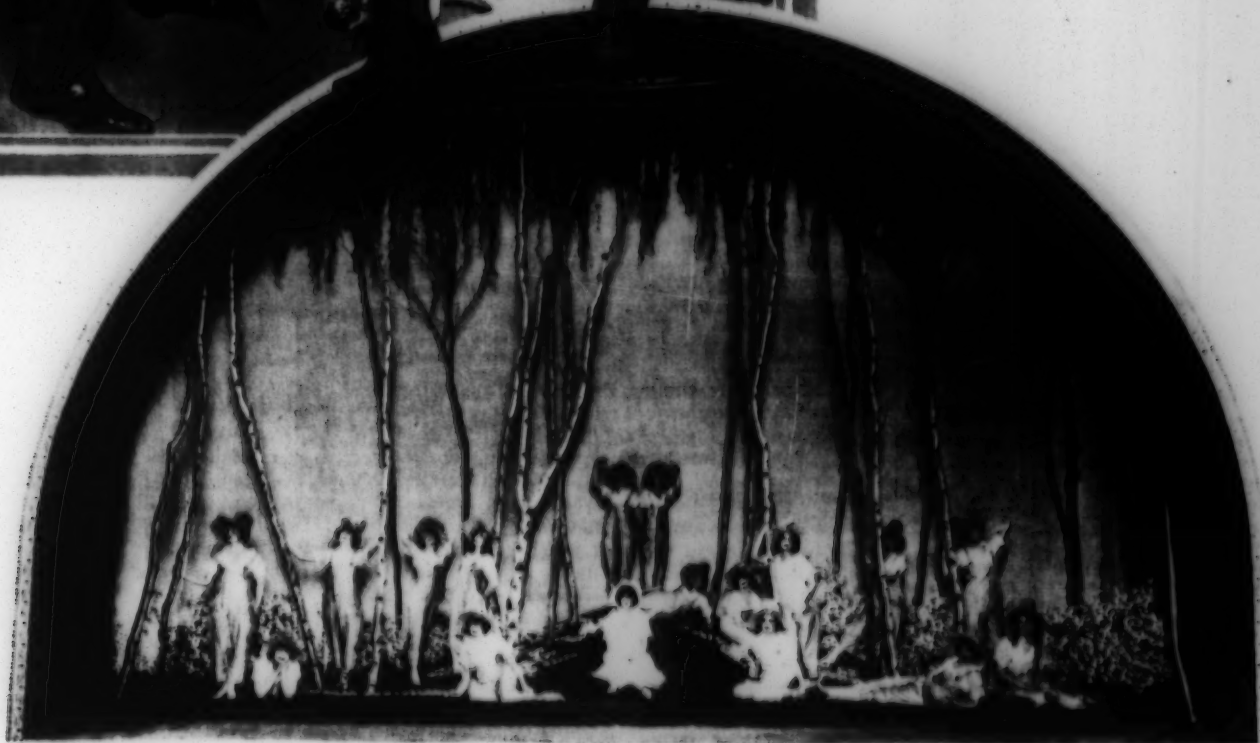
CLIMAX AND CHORUS



The calm before the storm in "Three Faces East." Little does the English family suspect that it is entertaining a very clever spy of their government. From left to right: Frank Westerton, Marion Grey, Charles Harbury, Violet Heming and Grace Ade



John Barrymore and Russ Whytal in "Redemption" philosophize upon domestic conditions



Lillian Lorraine and the Farmerette Girls in the Ziegfeld Midnight Frolic would rather play than work. But then it is always springtime at the frolic



THEATER PROMISED ERA OF PROSPERITY AS PEACE MAKES WHOLE WORLD REJOICE

**Producers and Managers Tell Mirror They
Look for Period of Rapid Development
as Reward for War Privations**

AFTER more than a year of war, with its consequent curtailment of all save necessary activities and the natural anxiety and sorrow of a nation that had sent two million men to the fighting line in France, the coming of peace brings the American theater face to face with what seems destined to be the most important period in its history.

For nearly eighteen months theatrical enterprises the country over have been carried on under the greatest difficulties. Transportation from city to city has been extremely uncertain and greatly restricted, owing to the necessity, cheerfully recognized by the producers, for utilizing all available rolling stock for troop and munitions movement. Added to this have been increased railroad rates and increased expenses all along the line, which have materially added to the cost of production.

The players themselves have faced the hardships of belated openings and uncertain bookings. The public has met without question the war tax levied on theater tickets.

Prove Theater a Necessity

All this has meant operation under heretofore unknown difficulties, but both producers and players have risen to the occasion and unquestionably upheld the government's decision that the theater is a necessity and not a luxury, as has been charged in other days.

Now that the war is over, the question naturally arises, What will be the effect of peace on the American stage?

The MIRROR has compiled the opinions of the big New York producers and managers on the subject of "Peace and the Theater," and presents them herewith:

Must Have Sincerity

DAVID BELASCO—"The war has taught us that life is not a sham, that hearts are not worn on sleeves, but palpitate just where God put them. The war has had a very humanizing effect upon all creation. It has brought forth new angles of life—heroism, duty, sacrifice.

"Just as during the war the type of play most desired by theatergoers was comedy, something that would gladden the heart and cheer the auditor, now there will be a return of the more thoughtful drama along with plays of a lighter nature. But sincerity and human qualities will make for the best in all plays, always."

Peace Increases Business

LEE SHUBERT—"Peace has already affected the theater by increasing business 100 per cent throughout the country, and it will continue to do so as long as the movement of soldiers is being kept up; and work will continue as plentiful as before, because it will be two years before the United States is through policing Europe."

Sees Future Prosperity

HENRY W. SAVAGE—"It is financial history that immediately

following great wars a wave of prosperity has come, and there is no reason to doubt this country's condition will assure comfort as well as a great happiness.

"People will want to laugh so they will go to the theater, although an increased tax will have its effect, for the Americans are considering their money's worth and will want to be sure they get it.

"My prediction as to prosperity may be answered in the statement that I am planning a busy season."

Nation Will Be Happy

ARTHUR HOPKINS—"I have never had a stouter faith in the prosperity of the theater than I have now, though my faith has been of long standing, and has merely been confirmed by the experiences of the past week. I believe that the American theater thrives when the American people are nationally happy. I do not altogether understand why as a people we do not use the theater as a distraction from other griefs, but it is true that we do not. We go to find congenial gaiety, not to make it there when our lives do not supply it.

"I believe, therefore, that in this greatest of world rejoicings, we will carry our exuberance to the theater as never before in all our history."

Stage Business Stimulated

COHAN AND HARRIS—"The ending of the great war will have a stimulative effect on all branches of business. The theatrical business is already showing this result, not only in New York, but the country over. As to the class of plays that will appeal to the public, we are of the opinion that the present styles will suffer little change for some time to come, and war plays, if they are any good, will continue just as popular as ever before."

Theatergoing Will Increase

OLIVER MOROSCO—"I believe that the succeeding months will see a marked prosperity in the theater, not only in New York, but all over the country. I have not the slightest doubt that the public will react to the war in increased theatergoing."

World Wants to Play

A. H. WOODS—"I think that with the glorious coming of peace into the world the theaters will enter upon the most prosperous time in their history. The world has had little chance to play in the last four years—it will play now as never before. And the theater, of course, is the great playhouse of tired minds and tired hearts. What is more, I think there will be a revival of interest in strong serious dramas. Farce and comedies, of course, are always popular. New war plays, I believe, will not be produced until the war has receded into the background of men's thoughts and lives. Then, I am sure, we shall have the great stage masterpiece of the war. But I do not believe that the war plays now current, those which have

popular qualities of humor and humanness, will be affected. A play like 'Friendly Enemies' or 'The Big Chance' is not dependent on an occasion for its success."

Activity to be Renewed

WILLIAM ELLIOTT—"Theaterdom has suffered throughout the war possibly as severely as any other business enterprise. Considered as a luxury by the public in general, but classed by the Government as an essential, the men and women of the stage have not only borne the hardships of belated openings and uncertain bookings, but have wholeheartedly maintained their reputation of giving liberally of their time and money to worthy objects. The producers have contended with greatly increased railroad rates and a thousand and one additional costs of production directly attributable to the conditions brought on by the war, and the theatergoing public has uncomplainingly met the war tax imposed by the Government, although this additional cost of theater tickets has made a big effect on attendance.

"All these adverse conditions have successfully been met and not only am I confident that the signing of the armistice will bring renewed activity and prosperity to the theater."

Soldiers Big Patrons

GUS HILL—"My impression is that peace will help show business. I will express it in my own way. Suppose I was a fairly well-to-do man about town, in a town similar to Red Bank, Kalamazoo, etc. The boys from the other side will come home broke, or very near it—hungry for amusement. I would take pleasure in taking them to every show that came to town. Furthermore, the relatives and friends of the boys will feel the same way about it. I look for prosperous times."

Dillingham Optimistic

CHARLES B. DILLINGHAM—"Great!"

Won't Make Prophecy

GEORGE C. TYLER—"It is utterly absurd and supremely ridiculous for anyone to attempt to predict what effect peace will have on the theatrical business. I hope it will have a good effect, but I most decidedly do not propose to prophesy that it will. The theatrical business is too uncertain, subject to entirely too many influences for anyone to set himself up as a prophet concerning it."

Stage to Record War

JOHN D. WILLIAMS—"Peace for the theater, as for all industry, will mean a boom and a long season of unusual prosperity. After all wars the theater seems to have been a conspicuous gainer. So much for the financial side. On the artistic side there should be also a tremendous impetus. Men's minds will be released from the work of fighting and organizing for fighting; drama that the war has contained will be bound to find expression, and the result should be an output of plays in which will be crystallized, in a measure not hitherto obtained, the pathos, humor and grandeur of the struggle."

PLAYHOUSES OPEN AS BAN IS LIFTED

**Theaters All Over Country
Resume Operations After
Long Shut-Down**

After more than five weeks of idleness, Cincinnati theaters are permitted to resume operations by the lifting of the health ban created by the influenza epidemic. Most of the theater managers were taken by surprise when the Board of Health lifted the ban on Monday, Nov. 11, to be effective midnight the same day. The Olympic, running burlesque, opened with a midnight show called "Maids of America," in keeping with the celebration of Victory Day.

"Twin Beds," with Lois Bolton in the leading role, opened at the Grand, Oct. 12. Manager C. Hubert Heuck, of the Lyric, was caught without an attraction and quickly wired the Shubert offices to fill in the week. "Bird of Paradise" returns Nov. 17 for its seventh engagement. Manager Ned Hastings, of Keith's, was unable to get a bill started before the Wednesday matinee, Nov. 13.

Owing to the influenza epidemic which has prevailed in New Orleans for the past eight weeks every theatre and moving picture house in the city has been closed, but now that the conditions are again normal all places of amusement will reopen between Nov. 14 and 18.

The order that closed all places of public assemblage in Lincoln, Neb., on Oct. 12, was cancelled No. 4.

The Minneapolis Board of Health on Nov. 15 lifted the influenza ban affecting theatres and other places of public gathering for the past five weeks.

George Arliss in "Hamilton" was booked for a week at the Metropolitan, opening Monday evening, Nov. 18, but the engagement was canceled and the company called in to New York from Milwaukee. In place of "Hamilton," Manager Scott of the Metropolitan will offer for two weeks "Hearts of the World." The Shubert is undergoing a thorough overhauling incident to its taking over by the Fox Film Corporation.

W. H. Crane is rehearsing "The Very Idea," which he will present at the Columbia, San Francisco, as soon as permission is given to reopen.

No time has yet been set for the opening of the houses, but they are all in readiness to go on.

Though influenza is dropping, Los Angeles theaters remain closed with no definite talk of reopening. It is understood the ban will be lifted within the next three weeks.

Call from Front for Music

Ruth Sawyer, who has acquired the title of musical godmother to our soldiers in France, is making an appeal for music of all kinds except obsolete, any popular music you may have, including musical comedy hits (regular or professional copies will do), so that she may include it in her contributions now going to France. It will be some months before the boys get back home and in the meantime they must be entertained. Any contributions of the kind may be sent to Miss Sawyer at 79 Hamilton Place, New York City.

MEASURE HITS TICKET BROKERS

Law Proposed for New York Would Curb Operators

Theater ticket speculation in New York City is in for severe restrictions if a proposed ordinance now under consideration by the City Council Committee on General Welfare becomes a law.

The proposed ordinance provides that every theater and place of amusement must sell tickets at the price stamped thereon. Every agency or other place, by whatever name known, at which tickets are sold or offered for sale, shall charge no greater amount than fifty cents in excess of the sum of the regular or established price on the face of the ticket, plus the amount of any tax imposed by the government. The theaters may also charge the tax.

The ordinance also provides that every ticket broker or dealer must be licensed by the commissioner of licenses and pay a license fee of \$250, the privilege to expire on May 1 of each year. The penalty provides a revocation of license for any violation and a fine of not more than \$500, or by imprisonment for not more than six months, or both.

At a conference with the District Attorney, theater managers set forth their case and speculators entered their protests.

Contrast Between Traveling and Local Managers

The influenza epidemic in Toronto was responsible for the stranding of a large number of musicians traveling with musical and burlesque shows. The managers of these shows had many hundred such musicians.

When the order came to close, it is claimed, the managers refused to help the musicians to return to their home towns. They told them they might stay without wages until reopening.

The attitude of managers of feature picture films, who have the larger number of musicians, was different. They decided to take care of their men. The executive board of the American Federation of Musicians, under the circumstances, decided to take care of their stranded members and pay railway fares to their homes.

Free Shows for Service Men to Continue

As long as there are enough uniformed men in New York to require it, the free Sunday night performances of current New York attractions given by the Stage Women's War Relief with the co-operation of theatrical managers, players, stagehands, musicians, cleaning-women, all giving their services, will be continued. Grace George as chairman has the entire arrangement of these performances.

Will Find Old Jobs Waiting

Charles B. Dillingham has issued instructions that employees of the Hippodrome who entered the Government service are to have their old positions back when they are free to return. This affects 139 men from every department of the big playhouse. Five employees have lost their lives in France.

ON THE RIALTO

TWO new plays on Broadway have their inspiration in a poem—"The Crowded Hour" and "Tiger! Tiger!" Evidence in a season, which to date has recorded chiefly the sensational activities of master spies, of a certain literary claim. "The Crowded Hour" goes to Scott for its basis, while the drama at the Belasco calls forth the shade of William Blake.

"TIGER! TIGER!" has produced a deal of critical comment respecting theme and characterization. The majority of reviewers agree that the impassioned heroine is an unusually subtly drawn character and one which brings Frances Starr a repetition of her "Easiest Way" achievement. But they are skeptical over the reception of the play among a public reared on such milk-and-honey diet as "The Boomerang," "Polly With a Past" and "Daddies."

Meanwhile, Uncle David just smiles and announces in the paper with the largest theatergoing circulation—and in the news columns at that, much to the envy of the other managers—that "Tiger! Tiger!" is the greatest financial and artistic success in his career.

Only time, of course, will tell whether critical skepticism or Belascoan optimism is justified. The managers as a class show no interest. Theirs is only to reason why they cannot get big newspaper space the second morning after a premiere.

OLD, familiar, peace-time prodigality has returned in theatrical advertisements. William A. Brady plunges to the extent of a page in several dailies concerning his production of "Home Again." But then in the presentation of this play Mr. Brady is associated with Lumsden Hare, the actor. And actors never could save money—that is, with the exception of David Warfield, Sam Bernard and a few others.

IT IS now current talk along Broadway that no actor was ever seen with such lavish display of wealth as was Mr. Warfield during a parade of the Lambs in the recent United War Work Campaign. Bills and bills and bills of all denominations were pinned all over him, causing great anguish to the critics and actors along the curb.

OUT of the depths of Greenwich Village comes "The Better 'Ole," fulfilling the predictions of the wiseacres. "Too big a hit to be buried downtown, but it'll move to Broadway," they said. And they were right, for once. At the Cort this musical novelty joins the legitimate productions that are bounded on the north by Columbus Circle and on the south by Thirty-eighth Street.

WE SEEM to hear a complacent chuckle from the dressing room of Leo Ditrichstein directed at the offices of Cohan and Harris. Leo Ditrichstein, presenting Mr. Leo Ditrichstein in "The Matinee Idol," announces a Thanksgiving matinee; and it is remembered that Cohan and Harris thought the play warranted a quick dismissal from New York some weeks ago. "You never can tell in this here show business," as Brander Matthews might paraphrase Shaw.

THERE are twelve plays now on the Broadway stage that deal with the war in one phase or another. One would get no impression that they were concerned with the war from their advertisements. On the other hand, plays which do not treat of the war are quick to advertise the part—now. Thus is the trend of the times.

AT PRESENT stars are far in the ascendancy over players who are merely featured. Whereas the "ins" include Barrymore, Collier, Mantell, Ditrichstein, Mann, Bernard, Kalich, Bayes, Warner, Jolson, Brady, Florence Nash, Hull, Rambeau, Cowl, Miller, Chatterton, Maude, Starr, Mitzi, Sanderson and Cawthorne; the "withs" are represented only by Bennett, Fenwick, the Coburns, Painter, Belge, Corrigan, Heming, Bordon, Wynn, Shannon and Mary Nash.

THANKS to the theatrical profession, the great campaigns made on behalf of the Liberty Loans, the United War Work and the Red Cross have reflected a color and snap and originality and picturesqueness which have made them more interesting and consequently more successful. When tabulations are finally made by the historians of tomorrow of the really important factors in the success of these drives, we believe the most conspicuous position will be given to the theater and its people.

GEORGE MOOSER is hurling shrapnel in the direction of Thomas Dixon because a statement had been issued from the latter's press department that A. E. Anson had been engaged to appear in the Dixon forthcoming production, "The Invisible Foe."

Anson is playing at present in Mooser's play, "The Riddle: Woman." Mr. Mooser writes THE MIRROR that "someone should protest against the unauthorized statements regarding the signing of actors who are engaged and playing in other productions." Mr. Mooser happens to be the some one.

LATEST LIBERTY THEATER NEWS

Frank McIntyre, the comedian, who has just completed the Rex Beach picture, "Too Fat to Fight," has offered to appear in all camp Liberty Theaters where the picture will be shown. This picture has been secured for camp presentation through the patriotic co-operation of the Goldwyn Pictures Corporation.

The Liberty Theaters will doubtless continue operating for at least twelve months. J. Howard Reber, in charge of the booking office, said: "There will be no letup with us on camp entertainment because of peace. The boys in the camps have been keyed up with the knowledge that they would soon go overseas, and now that they have not this to look forward to they will need entertainment more than ever. We are speeding up our booking in consequence."

Marie Dressler opens her patriotic six weeks' tour of the Liberty Theaters at Camp Devens, Dec. 2. Her supporting company includes Lois Long, soprano; Jean Clement, contralto; Franklin Riker, tenor; Frederic Holcombe, basso and Ruth Rapoport, pianist.

"The Kiss Burglar" played Camp Devens last week without scenery or costumes as their baggage car failed to arrive in time. The doughboys voted it the hit of the season.

Tamaki Miura, the Japanese prima donna, now with the Chicago Grand Opera Association, will give a patriotic concert Thanksgiving Day at Camp Grant. Mme. Miura gives her services gratuitously.

The boys of Company H-5, Limited Service Regiment, gave a soldier talent musical comedy at Camp Grant last week. The book was written by Company H members and four ex-professionals in the regiment staged the show.

"You'll Like It," a spicy comedy produced by Norman Hackett, dramatic director of Camp Dix, is now on tour in several cities of New Jersey by approval of the Commanding General of Camp Dix. Private William Sully, who staged the piece, is featured with an all-star soldier cast.

Shuberts Win Old Suit

The Court of Appeals at Albany in a decision handed down last week decided in favor of the Shubert Theatrical Company by affirming a judgment of the lower court in dismissing the complaint of John R. Miller against the theatrical managers. The action was brought by Miller for alleged breach of contract by which the plaintiff's assignor was to be employed as an actor for the theatrical season of 1911. He was to work at least thirty weeks. Jack Hazzard was employed for five weeks by an oral contract and Miller sued for a breach of that contract also. Hazzard alleged that he had been discharged on the ground that his services had not been satisfactorily rendered.

New Title for "Ask Dad"

After the opening at the Shubert-Teck, in Buffalo, on Monday, the new Elliott, Comstock and Gest musical comedy production, "Ask Dad," the title was changed to "Oh, My Dear!" This decision was reached by the producers when P. G. Wodehouse, one of the authors, suggested the new title.

WITH STAGE PLAYS AND PLAYERS

ACTORS AND MANAGERS AGREE ON EQUITY FORM OF CONTRACT

Differences Adjusted at Hotel Astor Meeting—
Shuberts Join Long List of Producers
Who Are Using Standard Style

AN ADJUSTMENT of the differences between the Actors' Equity Association and those managers who have hitherto refused to adopt the equity contract has apparently been reached, following a meeting of the association in the Hotel Astor on Monday. Of twenty-eight recognized producing managers in New York City, all but four have been using the standard contract agreed upon by the actors and the United Managers' Protective Association a little more than a year ago. The exceptions are the Shuberts, Elliott, Comstock and Gest, William A. Brady and Arthur Hammerstein.

There was an intimation at the meeting, which was attended by about 500 actors and actresses, that these managers should be boycotted by association members if they did not agree to use the equity form. Just as the meeting was breaking up, however, George Arliss announced that Lee Shubert, representing the largest of the four producing firms, had agreed to adopt the contract. Mr. Shubert, Mr. Arliss said, had so informed Wilton Lackaye and himself in a talk held last week.

Lee Shubert has confirmed the conversation, adding that he asked certain slight modifications in the contract, which had been granted. It is said that Mr. Shubert's chief objection to the form was in the two weeks' notice clause. As the largest producer he contends that it is impossible at all times to give two weeks' notice and especially in the case of musical comedies, in the preparation of which new voices are being tried out constantly.

Mr. Shubert also stipulated, he declared, that he should "not be required to treat with the president of the Actors' Equity, because of state-

ments made by that officer in the course of the actors' fight for the new contract."

Francis Wilson, who is president of the association, expressed a willingness to resign his office, when informed of this fact, if an adjustment, as he said, "would be so expedited." Cries of "No!" shouted down his remark.

The Messrs. Shubert have begun issuing the new form of contracts. It is generally believed that the three other firms, all of whom are closely allied with the Shuberts, will follow suit shortly.

Producing managers, who have already adopted the equity contract, include A. H. Woods, Klaw and Erlanger, Cohan and Harris, Selwyn and Company, Oliver Morosco, Arthur Hopkins, Henry W. Savage, Charles Frohman, Inc., Charles Dillingham, John Cort, John D. Williams, David Belasco, Richard Walton Tully, F. Ziegfeld, Jr., Henry Miller, William Faversham, Smith and Golden, Anderson and Weber, Joseph Weber, Winthrop Ames and Charles Hopkins.

Some of these producers agreed to an equity contract before official managerial approval had been given it by the United Managers' Protective Association. It was not, however, until representatives of this body met in conference representatives of the Equity society and effected a standard form that the contract problem was finally settled.

At the meeting, Monday, George W. Wickersham, former United States Attorney-General, made the principal address, discussing the legal aspects of the old form of contract. Bruce McRae, Milton Sills and Shelley Hull also spoke.

Neighborhood Players Begin Season with Festival

The first production of the season by the Neighborhood Playhouse will be on Nov. 24, when "The Feast of Tabernacles" will be presented by a combination of the Festival Dancers, Festival Chorus and the Neighborhood Players.

This Festival, given in honor of the twenty-fifth anniversary of the Henry Street Settlement, will be repeated on Saturday and Sunday, Nov. 30, and Dec. 1, 7 and 8.

Henry W. Savage Recovers

Henry W. Savage, the producer, who was painfully injured several weeks ago when his horse fell with him at Hot Springs, Va., has almost completely recovered from his injuries. He is at the Homestead Hotel at Hot Springs. His physicians say, however, that he will not be able to ride again until next spring.

GETS BOOTH STATUE Players' Club Unveils Memorial to Great Actor in Gramercy Park

On the anniversary of his birth a statue of Edwin Booth was unveiled by the Players Club in Gramercy Park, New York, last week. The statue was modeled by Edmond T. Quinn, a member of the club.

The memorial was presented to the club by Howard Kyle, secretary of the executive committee, and was unveiled by Edwin Booth Crossman, grandson of the great actor. The acceptance was made in a short speech by John Drew. Brander Matthews then paid a tribute to the character and art of Booth, in which he told of the attachment of the actor to Gramercy Park and the outlook on it from the actor's window in the Players Club.

"The statue has been modeled by one of our own members with a fidelity which all who knew Booth can appreciate and with a beauty to be recognized by those who never had the privilege of beholding him," Mr. Matthews said.

The Booth statue is the second dedicated to any representative of the stage to be erected in New York, the other being a statue of Shakespeare in Central Park.

Harcourt Play Premier

Cyril Harcourt's play, "A Place in the Sun," with Mr. Harcourt and Norman Trevor in the leading male roles, will be presented at the Comedy Theater on Nov. 25. Others in the cast are Marle Maddern, Jané Cooper, Henry Crocker and Gretchen Yates.

Samuel F. Nixon Dead In Philadelphia

Samuel F. Nirdlinger, known in theatrical and public life as Samuel F. Nixon, is dead at his home in Philadelphia, at the age of seventy years.

In 1881, with J. Fred Zimmerman, he formed the firm of Nixon and Zimmerman, which acquired the management of a chain of theaters in Philadelphia and other cities. Fifteen years later, Nixon and Zimmerman, in association with Klaw and Erlanger, Charles Frohman and Alf Hayman organized the theatrical syndicate which booked the principal theaters in the larger cities of the United States. In conjunction with Cohan and Harris, Mr. Nixon operated the Ohio circuit, comprising about twenty theaters in the Middle West.

"By Pigeon Post" Nov. 25

"By Pigeon Post," the first legitimate production of F. Ziegfeld, Jr., will open its New York engagement at the George M. Cohan Theater on Nov. 25. It is an English play by Austin Page.

"Back to Earth" At Capital

"Back to Earth," William Le Baron's comedy, will have its first performance in Washington on Nov. 25.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Notice to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Nov. 19. The following members were present:

Messrs. Francis Wilson (presiding); McRae, Westley, De Cordoba, Deming, Arliss; Miss Emmet and Messrs. Hull, Ellis, Silla, Cope, Churchill, Connelly and Cortell.

New members (New York Office): Geraldine Beckwith, Walter E. Colligan, May Ediss Crumpton, Ruby Hallier, Flo Hart, Ada Lewis, Wilfred Lytell, David Marshall, Walter Petri, Burt Brigham Royce, Blanche Seymour, Muriel Tindal, Marjorie Vonnegut and Montague Weston. (Junior Members): Estelle Blessington and Juliet Brenon; and (Chicago Office) Lillian Franklin.

A good deal of pessimism was expressed by those who did not believe that a postponed meeting could be a success, but our members realized the importance of the matters under discussion and turned out about seven hundred strong at the Hotel Astor on Sunday, Nov. 17.

Our president, Francis Wilson, made a most effective speech.

George W. Wickersham, ex-Attorney General of the United States, picked to pieces the contract generally employed by those managers who have not abided by the agreement made between the U. M. P. A. and the A. E. A. Mr. Wickersham's subtle irony and delicious humor proved a great treat to all. His comparison of the two forms of contract was the best example that could be given of the great work which the A. E. A. has done in the few years of its existence.

To those radicals present who felt that the Council was not demanding enough we can only repeat the word of Mr. Wilson "Patience!" and also the words of Mr. Wickersham: "It is better to secure your first-line trenches before making another advance." Non-payment for one or two extra performances during the season is extremely irritating, we admit, and will have to be adjusted, but after all this is a small matter compared with the tangible advantages of securing a continuous season; a limitation of the probationary period; a limitation of the number of weeks for free rehearsals; full pay for all weeks played; two weeks' individual notice of closing, and one week's notice of the termination of the play and season, and other matters of a minor character.

Word has been received from England that the Actors' Association there has become a trade union, which means it has entered the ranks of labor.

By Order of the Council.

"Cappy Ricks" Opens Soon

Oliver Morosco's production of the play made from Peter B. Kyne's "Cappy Ricks" stories is now in rehearsal and will have an out-of-town opening in two weeks.

One Ticket Office in Chicago

All the Chicago ticket offices of the various railroads were removed last Saturday to the Insurance Exchange Building, 175 Jackson Boulevard, and all professionals visiting Chicago must arrange for their passenger and freight transportation at that office.

New Rachel Crothers Play

A new comedy by Rachel Crothers will make its appearance on Christmas night. It is called "The Little Journey." Estelle Winwood, John Holliday, May Galyer and Jobyna Howland will be seen in it.

"Molly" Goes To Chicago

The Shubert production, "The Melting of Molly," will go to Chicago for an engagement of several weeks before coming to New York. It has already been seen in Washington and Pittsburgh.

"TIGER! TIGER!"

Absorbing Study of Sex Attraction, with Francis Starr Giving Finely Conceived Portrayal

Play in Four Acts, by Edward Knoblock. Produced by David Belasco, at the Belasco Theater, Nov. 12.

Clive Couper, M.P. Lionel Atwill
Freddie Staunton O. P. Heggie
Stephen Greer Wallace Erskine
Sam Tullidge Whitford Kane
Bartlett Thomas Louder
Sally Frances Starr
Evelyn Greer Dorothy Cumming
Lizzie Auriol Lee
Mrs. Wix Daisy Belmore

Next to "The Easiest Way" "Tiger! Tiger!" may be safely put down as one of the most daring plays David Belasco ever produced. Whatever reception is accorded it by the public which has followed the producer's sentimental journeys of the past, it cannot be denied that it is a work of distinguished quality. And therein lies its potency as a thing to be reckoned with on this season's theatrical horizon.

The shadings, the convincingly real depths which Miss Starr sounds make her characterization intensely human. There is no trace of sentimentality, strange to say, nor is there any appeal to the sympathy. From first to last she lives and that is the poignant note in the drama. It presents life and passion—elemental passion without any trimmings and trappings of situation and climax.

The Vivid Tiger of Passion

The author has not attempted to paint character development with its accompanying trucking to theatrical regeneration or degeneration. All that he does do is to draw life or rather passion as he sees it, and inspired by William Blake's famous poem, the drama emerges a vivid canvas, indeed.

The tiger of the title is the passion of one sex for the other which is likely to leap out with an all consuming flame from even the coolest blood when it meets a responsive spark from its object.

In this case the tiger showed itself in a British M. P., who considered his day of romance over. The tiger's fury was a goodlooking young cook whom the Member picked up on a street corner one night, and who became his inspiration, remaining so until the inevitable awakening—and catastrophe—for both, arising out of the difference in their birth and position.

There will be those who will cavil at such a contrast of character and what prompted Mr. Knoblock to select a cook in preference to a maid or a servant more in keeping with the accepted principles of refinement. But to us the author appears consistent and steadfast in his purpose by revealing the character as she is. A maid might undergo a transformation and emerge a perfect lady. A cook? Never! And so "Tiger! Tiger!" maintains its integrity of character, its sincerity of feeling and its ideal.

The drama is skillfully constructed and it is sound in its psychology. Lionel Atwill is an excellent choice as the M. P. and played with fine poise and understanding. Whitford Kane and Auriol Lee contributed pleasing sketches.

"THE CANARY"

Colorful and Amusing Musical Comedy at the Globe

Musical Comedy in Three Acts, from the French of Georges Barr and Louis Vernetil. Music by Ivan Caryll and Irving Berlin. Produced by Charles Dillingham, at the Globe Theater, Nov. 4.

Eugene Doris Faithful
Mrs. Beasley Edna Bates
Ned Randolph Sam Hardy
Mr. Trimmer George Mack
Dr. Dippy Louis Harrison
Dodge James Doyle
Fleece Harland Dixon
Timothy Joseph Cawthorn
Julie Julia Sanderson
Rico Wilmer Bentley
Laurette Corinth Rice
Mary Ellen Maude Eburne
A Minister George Egan

Take an idea from the French, embroider it with American jokes, color it with comely coryphees and picturesque settings, drape it with generally melodious tunes and assign it to a cast headed by the graceful Sanderson and the amusing Cawthorn and you are pretty sure to attract a large public. Charles Dillingham has carried out this plan in "The Canary" and as a result he has a hit on his hands.

"The Canary" is good entertainment. There is an atmosphere of smartness and good taste about the production that has come to be associated with all musical comedies at the Globe. The decorations have never been surpassed at this theater either in design and beauty of scenery or in beauty and design of girl. The latter institution has, indeed, a representation that gives the lie to the statement that all of the good looking young women have gone to the screen.

Joseph Cawthorn ambles in his quaintly amusing manner through the piece, appearing as a worker in an antique shop who can make Caesarian chairs and Cleopatrian carving sets while you wait. Of course he blunders into ludicrous situations and eventually swallows a rare diamond known as "the canary" which is being auctioned off.

This gastronomical achievement provides the reason for the next scene—a sanitarium, and there Cawthorn meets and is conquered by a sentimental slavey.

Miss Sanderson was her usual dainty self, singing agreeably the somewhat banal numbers allotted to her. Sam B. Hardy struggled very hard to be amusing, and Doyle and Dixon danced with a virtuosity quite amazing. Maude Eburne was the slavey.

"Flo Flo" to Go Across

Newspaper pictures of "Flo-Flo," John Cort's musical comedy success of last season, have created so much interest among American soldiers in France that Mr. Cort has decided to send a "Flo-Flo" company to Paris. The company is being assembled for immediate sailing, and will probably be headed by a well-known French actress now in this country.



The Edwin Booth Memorial in Gramercy Park, erected by the Players Club, which Booth founded. The statue was unveiled Nov. 13

FT. ONTARIO PLAYERS

Interesting Program of One-Act Plays Presented

Four capital one-act plays were presented by the soldier-players of Fort Ontario at the much-neglected Forty-fourth Street Roof Theater, atop the bigger auditorium bearing that name. The intimate size and arrangement of this theater proved ideal for the purpose. The playlets, too, were ideal in diversified entertaining qualities. Tragedy, mysticism, sentiment or—all these elements figured graphically in the offerings.

"The Instrument of God" brought the Kaiser for the first time to the footlights in the crucial connection that antedated his flight to Holland. If the sidelight thrown on the Kaiser's inner mental processes truly reflects facts, then we may see him back in Germany, where his invisible envoys have wrought a sufficiently unsettled state to make his coming back, by force of arms, quite easy. In the playlet, however, he is slain.

"Kid," a sentimental playlet, showing how simple it is for a simple (?) maiden to extract money from a sailor long exiled from port and spirits, with weeps as the method, proved perhaps the most delightful offering of the evening, although "The Flying Prince" was delicately conceived and acted. It is a fairy tale mingling to-day's events with yesterday's.

The curtain raiser, "Carry On," gave the audience an glimpse of life behind the battlelines.

The receipts of the week's engagement of the Ontario Players go to a fund to care for disabled soldiers after the war. Prominent in the cast were Adelina O'Connor, Glenn Hunter and William Waide Scott.

"DADDY LONG LEGS"

Henry Miller and Ruth Chatterton Revive Comedy

The principal interest of the revival of "Daddy Long Legs" at the Henry Miller Theater, Nov. 16, was, of course, Mr. Miller's appearance in the role of Jervis Pendleton, for it was the first time he had played the bachelor hero in New York. Ruth Chatterton was again seen as the foundling-heroine, and her performance was notable for the charm and pathos, which originally won her such a large following. Indeed, her Judy has improved vastly since first seen and she has created a real character, fresh, sparkling and appealing.

This little play by the late Jean Webster seems destined for a long career, for, though frankly sentimental, it is full of gentle humor. And it meets a very popular demand, now that the war is over and the desire for wholesome plays is upon us more strongly than ever. It has been given a beautiful production and has been finely cast. Bessie Lea Lestina was very amusing as the old nurse, and Lucia Moore gave a capital performance as Miss Pritchard.

John G. Adolphi

John G. Adolphi, whose portrait appears on the front cover of THE MIRROR this week, entered the realm of moviedom armed with a formidable stage career in which he had been associated with such notables as Julia Marlowe, Ethel Barrymore and Louis Mann. His screen debut was as leading man with the Vitagraph Company, followed by a period of directing for Reliance, Universal and Fox. While with the last-named company he directed Annette Kellermann in the lavish production "Queen of the Sea." His latest picture, "The Cavell Case," starring Julia Arthur, has just been completed. This picturization of one of Germany's countless crimes against humanity was produced by Plunkett and Carroll and is now being released through the Select Pictures Corporation. At present Mr. Adolphi is on a tireless lookout for a good story for his next production.

Walker Whiteside to Appear in English Play

Walker Hast of London will present Walker Whiteside in a London dramatic success, "The Little Brother," at the Belmont Theater on Tuesday night, Nov. 26. Playing opposite Mr. Whiteside in a role calling for tense dramatic work equally exciting is Tyrone Power. Appearing in the supporting company are Mabel Bunyea, Edyth Latimer, Sam Sidman, Cyrus Wood, William St. James and others. "The Little Brother" is a play in three acts by Milton Goldsmith and Benedict James. It tells the story of two brothers separated in their infancy, who are reunited after forty years, when their children reveal to them their romance.

Hampden's "Macbeth"

The Shakespeare Playhouse, Frank McEntee director, announces Walter Hampden in "Macbeth" for two matinees, Friday afternoon, Nov. 22, at 3 o'clock, and Saturday morning, Nov. 23, at 11 o'clock, at the Plymouth Theater.

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STOCK IN MANY CITIES

NORTHAMPTON PLAYERS LAUDED FOR HANDLING OF "13th CHAIR"

Walter Prichard Eaton Comments on Skillful Character Work and Presentation—Prominent Educators on Academy Program for Lectures on Drama

NORTHAMPTON, MASS. — The Northampton Players' reopening bill was "The 13th Chair." How well the company handled it, and the quality of Melville Burke's direction, is indicated by the comment of Walter Prichard Eaton after seeing a performance of the play. Mr. Eaton said: "If I could always see in New York a play so effectively staged, so evenly acted in all roles, with such team play and sense of dramatic values, I should go to New York much oftener than I now do. Take, for example, the handling of the thirteen characters in Act I while the doors are being locked. The actual disconnected buzz of a room full of people, broken into groups, is so well caught, that the effect is absolutely lifelike."

"Details like this mark the difference between style in a production and the lack of style, and we associate them rather with producers like Belasco or Hopkins than an ordinary stock company. Your company here is not an ordinary stock company, nor is its direction ordinary. Quite the contrary. Theatrically, Northampton is more blessed than any town of its size in the United States. And I hope you all appreciate it in the one effective way—at the ticket window."

Mr. Eaton was in Northampton for the first lecture in a drama series which Mr. Burke will offer at the theater at Thursday matinees. Mr.

Eaton's topic was "Unrealized Possibilities of the Municipal or Endowed Theater in the United States." The lecture Thursday, Nov. 21, was by Mary Jordan, head of the English department of Smith College, who spoke on Clyde Fitch.

Among speakers to follow are Professor Baker of Harvard, Roland Holt of New York, Carrie Harper of Mt. Holyoke College, Miles Dawson of Washington, President W. A. Neilson of Smith College and others.

Friday evening of the week of "The 13th Chair," Governor-elect Calvin Coolidge attended the play, following a great demonstration.

MARY BREWSTER

Emma Bunting at the Fourteenth Street

Emma Bunting opened a stock season at the old Fourteenth Street Theater, Monday night, with Maude Fulton's "The Brat."

Miss Bunting's performance compares quite to her advantage with other renditions of the part, although the machinery needed a little oiling. Some of her support was excellent, notably Mildred Southwick and Carleton Jerome.

One fault which probably will be eliminated in time is too long waits between acts, and the ballyhooing before the play starts and during intermissions would better be absent. They do not necessarily go with popular prices.

Miss Bunting will have a chance to show versatility when she presents "The Heart of Wexona" next week.

Elmira Stock Season Opens

Dramatic stock for many years a fixture in Elmira, has been slow in starting this season, but is promised a lively finish. Mabelle Estelle, under the management of Jay Packard, with Mitchell Lewis as leading man, and Charles Scofield as director, opens at the Mozart, Nov. 25, in "The Brat," while Mae Desmond, with Frank Fielder as leading man, starts at the Lyceum Dec. 2.

J. MAXWELL BEERS.

"Woman on the Index" in New Haven

The Hyperion Players gave an excellent performance of "The Woman on the Index" last week. Jane Morgan and Walter Sherwin in the leading parts were as usual par excellence. The balance of the company did credit to the director. The costuming was faultless, while the Jap from the original production lent added interest. Nov. 25, "Pal o' Mine."

HELLEN MARY.

Blaney Brothers Will Aid Young Playwright

Charles and Harry Clay Blaney have taken over the Yorkville Theater from Marcus Loew and will use it as a producing house where they will present the work of young and unsung playwrights. The plan of the Blaney brothers contemplates the installation of a high-class stock company which from time to time will appear in new plays. The house will open under the new arrangement on Nov. 23 with "The Brat," Maude Fulton's play.

The season of stock opens Monday at the Yorkville Theater with "The Brat." The organization of the Yorkville Players includes the following roster: Frances McGrath, Cecil Kern, Mabel Montgomery, Saymona Boniface, De Sacia Saville, Carew Carvel, Forrest Orr, Richard La Salle, John O'Hara, John Ravold and William Wagner.

Elmer Walters is house manager and Hal Briggs stage director.

Peple Play at Lawrence

For the week of Nov. 11-17, at the Colonial Theater, J. William Schaaake, manager, the Emerson Players offered "The Cabin in the Hills," by Edward Peple. Acting, scenery and effects were all that could be desired. Leo Kennedy, in his second appearance as leading man, made a decided hit.

With the cessation of hostilities and the suspension of the draft regulations, Manager Schaaake remains in his position of house manager. Charles Cook, who was to replace Mr. Schaaake, has returned to his former berth at the Sheedy Vaudeville Agency at Boston.

The company will offer their first musical comedy of the season, "Very Good Eddie," during the week of Nov. 18.

W. A. O'REILLY.

Oakland Houses to Re-open

The theaters in Oakland are planning to open their doors on Saturday, Nov. 23, though the influenza ban may be lifted Nov. 15. Both stock companies are rehearsing daily. The Fulton will open with "The Three Bears," Maude Fulton in the lead. The Ye Liberty's reopening play will be Margaret Anglin's "Billeted" with the new leading woman, Adda Gleason, playing the Anglin part.

P. M. MCINTOSH.

Becmans Again in Montreal

After having been closed four weeks, the Montreal theaters again are open.

At the Orpheum the Becman French Stock Company opened in "Primrose," a charming romantic comedy. Blanche David appeared to advantage in the title role, and Mr. Becman gave a finished performance of Pierre de Lancrey.

"Experience," so popular here last season, has returned for a week's engagement.

TREMAINE.

SHUBERT VENTURE PROVES A SUCCESS

Chicago Neighborhood Houses Have Loop "Hits" at Low Prices

The Shubert venture in outlying stock plays seems to be warranted at least in two of the houses, the optimism expressed by the promoters who are endeavoring to reproduce in neighborhood houses Loop "hits" at popular prices.

"Seven Days' Leave" holds forth at the Victoria this week, and at the Imperial "The Thirteenth Chair" is the attraction, while the National has gone to moving pictures with "Hearts of the World" the attraction.

The Great Northern Hippodrome Players present "Officer 666" this week, while "His Majesty Bunker Bean" will be their next vehicle. An especially lively vaudeville bill is given with the presentation of the Great Northern Stock Players.

METCALFE.

Epidemic Halts "Sammy Girl"

The Western "My Sammy Girl" company was laid up twenty-three days on account of the "flu" epidemic. It first struck the show at Pierre, S. D. The company railroaded for two weeks and played four performances during that time. It cost Kilroy-Britton, Inc., at least \$2,000 in railroad fares, printing and extra advertising.

The company re-opened Nov. 11 at Hastings, Neb. The entire cast and chorus of thirty-two people remained with the company during the lay off. Mr. Kilroy is busy looking after the producing of a new play, "The Sinning Wife," which is to take the road in the near future.

"The Boss" in Buffalo

The Knickerbocker Players at the Star Theater are offering Edward Sheldon's "The Boss." Frank Wilcox and Mabel Acker have the leading roles. The company management has made an arrangement with the Evening Times whereby any reader clipping a coupon from the paper will be entitled to one free seat at the Monday evening performance provided at least one other ticket is purchased.

The Academy Players are offering "The Isle of Jap-a-Lac," a rollicking musical playlet. Next week the attraction will be "The Handicap," a dramatic play with musical interpellations. Nat Haines and Al Barlo have rejoined the company. Edna Reming is playing the soubrette leads.

TAYLOR.

Harry Minturn Again O.K.

Harry Minturn, of the Shubert Stock company in Milwaukee, was taken with appendicitis during the "flu" epidemic. He has made such rapid recovery that he was able to appear with the company when it reopened.

Influenza Epidemic Keeps Company on Move

Jamestown, N. Y.—The Pauline MacLean Stock company closed a week's engagement at the Samuels Opera House Nov. 16 and returned to Erie, Pa., for an extended engagement. When the influenza ban was placed on Erie theaters the MacLean company moved over to Jamestown to play at the Samuels about the time the ban was placed on Jamestown theaters. The company remained in town and worked in various war activities. When the ban was raised in Erie, they returned there, but the ban was replaced, owing to adverse health conditions, so they journeyed back to Jamestown.

The Roma Reade-Edward Keane Stock company has moved from the Samuels to the Lyric Theater where they will play a season's engagement. The company includes Jane Lewis, a Jamestown girl who appeared with the MacLean company last year, and James Dunseith and Lucy Neil, also with the MacLean company. The company opened at the Lyric in "Go Easy, Emma."

A. L. LANGFORD.

VAUDEVILLE VOLLEYS—From Walter Kingsley

DOROTHY JARDON, the prima donna, has definitely forsaken vaudeville to enter grand opera as a featured singer in the Chicago Opera company. She is in training for her debut in "Fedora," and all the world of vaudeville is keenly interested. Many a prima donna has come to us from grand opera, but the lovely Miss Jardon is the first to go from here to the world of great music.

The singer visited old friends in the Palace a few days ago and was overwhelmed with compliments upon her exceeding comeliness. As a matter of fact Miss Jardon is very beautiful these days. She radiates health, vitality, magnetism and the joy of life. She is proud and happy and working hard with joy in her work.

Dorothy Jardon has, we know, a remarkable voice, and she has also the sumptuous personal appearance, the authority, that mean so much in grand opera. Vaudeville, as I said before, will watch her career with hawk-eyed interest.

Before leaving the Palace Miss Jardon made the following statement as to her leaving vaudeville and cancelling a fortune in contracts:

Miss Jardon Deposes and Says

"I gave up engagements for this year in Keith vaudeville that would have brought me over \$100,000, and this is proof of my faith in my future as an operatic singer.

"I have been engaged by Maestro Campanini for the Chicago Opera Association, and I will make my debut in Giordano's 'Fedora,' singing the title part, and this is proof of the faith in my ability as an operatic singer on the part of one of the greatest judges of voices in the world.

"I know of the tendency to belittle a singer's efforts whenever such singer attempts to enter the hallowed portals of grand opera after having scored in the lighter music field. There are those who love to recall such a singer's comic opera past whenever judging her operatic impersonations; who are prone to shake their heads and to declare that they can see the defiling traces of those other days in the present day work, and who, while denying any prejudice, are painfully susceptible to it. Not that I object to their going through such critical exercises; but I would like, if I could, to put the public on their guard against such influence. If I sing well, if I succeed in giving a correct impersonation, it will be due to my talent and to my ability to learn; if I fail to do so, it will not be the fault of my former profession.

Now Miss Jardon of the Opera

"You see that I admit the possibility of failure; but I insist that I be judged as Dorothy Jardon the operatic singer, and not as Dorothy Jardon the vaudeville star. Of course I also admit that my insistence may do no good, but I do hope that the thinking public will see the injustice of either blaming or praising my former career in respect to operatic appearances.

"In any case, the Dorothy Jardon of fun, laughter and tinkling melodies is dead—for the present, at least. It is Dorothy Jardon the

Dorothy Jardon Gives up \$100,000 in Two-a-Day Contracts to Sing in Grand Opera—Big Stars Consider Tempting Vaudeville Offers—Washington Fetes Georgie White's Dashing Danseuses—Last-Moment Mention of Moment

grand opera prima donna, if you please, at present. And way deeply in my heart, despite my trembling fear, I know that I shall win out, and that I will fight for success with everything I possess if only for the sake of justifying Maestro Campanini's judgment."

Haig-Lockett Pair Laughing

Emma Haig and Lou Lockett are all booked up with their smart new dancing act. This week they headline the Colonial bill. When Miss Haig made up her mind to go into vaudeville on her own with Lockett, rival dancers and their friends advised her with almost tearful anxiety for her artistic welfare to stay away from the music halls. They pointed out horrendous examples of artists who had been given the ice pitcher in vaudeville.

Little Miss Haig, being a young woman of excellent judgment and one prone to do her own thinking, went right ahead with her rehearsals and costume designs. Now the act is a pronounced success and Haig and Lockett are laughing.

It all goes to prove Eddie Darling's saying: "I have yet to see a GOOD act which failed to get time."

Congratulations to Miss Haig and Mr. Lockett. They are a clever pair and vaudeville likes them to the extent of a route and important money in their envelope.

Big Stars Consider Vaudeville

Hollbrook Blinn is being offered for vaudeville. He comes high, however, and should have a smashing success to make it worth while to pay him his due. Blinn is a big man in the theater—one of our very biggest—and I hope that he gives us a great sketch with a role for himself played with his incomparable distinction.

Irene Fenwick is also flirting with vaudeville and Mabel Taliaferro is coming back to the two-a-day. In justice to these artists it should be said that their leanings toward vaudeville are dependent upon what their agents have to offer them, inasmuch as they are doing very well in the legitimate, but have the natural desire to do a little better, provided they can be shown something.

Alice Neilsen and Maggie Teyte, too, are giving earnest consideration to tempting offers.

Frisco as a Dress Expert

Frisco was discussing wardrobe with Loretta McDermott and spilled this wisdom:

"Keep your dress and your hat in the same picture, kid. That lid don't go with that skirt. Any jane ought to tell you that the dress makes a comedian out of your headpiece. They don't fit. That costume

looks like one of Dave Marion's girls hurrying to a rehearsal.

"Take a tip from me and pick your rags slow and don't let 'em hand you the jazz. The jazz is great for dancing but bum in clothes."

Loretta, however, was very well costumed at the Palace and thereafter. Indeed, her costumes came in for general commendation, but Frisco's pre-debut advice was heeded.

How Gottlieb Books No. 7

Says George Gottlieb, booking expert of the Palace:

"The second act after intermission—No. 7—must be much stronger than the first. It is usually a full-stage act and must be a big name.

"Very likely I will put in a big playlet if another strong sketch has not preceded it in the first half. It may be a comedy playlet or even a powerful dramatic piece if the star is a fine actor or actress and the name well known.

"On the other hand I may book any other kind of powerful feature that has drawing power and which builds up the interest and appreciation of the audience to the point where they are ready for the star turn that follows and the manner of whose selection I will relate next week."

White a Hit in Washington

George White and his dancing beauties made the dancing hit of the season in Washington last week. Staid officials visited Keith's three and four times during the week and the dancer and his little company were showered with invitations to dinners, suppers and parties. This week, in Baltimore, George, Ethel Delmar, Lois Leigh, Tot Qualters and Miss Sinclair are scoring success again, with many visitors coming over from Washington.

"\$1,000,000 Single"

Hattie Lorraine, known as the "Million Dollar Single," will be at the Palace next week with all her furs, resplendent gowns and jewels. Miss Lorraine has been creating a sensation with her sartorial splendor. Her act, done with W. Westony, is a great "flash." Miss Lorraine is making good and getting time as a result. As a dresser, however, she is a topnotcher and sets new standards of richness in stage apparel.

Trixie's New Act

Peace has relegated Trixie Friganza's topical war act to the discard and she is preparing a new one. You can wager that it will be clever, for the commission is being executed by Jean Havez, who puts genuine ability into his work. Besides, Miss Friganza is overflowing

with ideas herself. Her success as a "single" has been phenomenal. She has been certain for years that she could work "in one" and make a go of it, but the booking men discouraged her. She finally had her way, and after one trial proved herself one of the great "singles."

Miss Surrat's Ambition

Valeska Surrat is ambitious to do the Bertha Kalich in the legitimate and is nursing ambitions to appear in a big play. There's no reason in the world why Val cannot get across in one of those tigress roles, reveling in emotional thunder storms and tropical sunlights of passion. One never sees Miss Surrat off Fifth Avenue these days. It's Sherry's, the Ritz and the Plaza for her exclusively.

Said in a Sentence

Princess Rajah returns to metropolitan vaudeville at the Riverside on Jan. 6.

Alfred Cheney Johnston has done some photographs of Lucille Cavauagh that are a wonder and delight.

Lieut. Bentham is going to start something with a few rival agents when he dons his uniform and returns to his office in civilian clothes.

Eddie Foy says that he could play "The Honor of the Family" better than Otis Skinner. "Why not?" he asks. "I live the part."

Christie MacDonald will be at the Palace next week and will have a bright act worthy of her charm and cleverness.

Charles Winninger, husband of Blanche Ring, and a first-class actor on his own account, has gone to France as bandmaster with a military unit.

Marion Harris will be at the Colonial next week in songs. It will be her Broadway "big time" debut. Road reports of her act praise her work.

Elisa Cansino insists that Jack Pickford and her dancing brother are exact counterparts. She brought them together at the Victory Ball, but the verdict of the onlookers was not proved.

Marion Morgan is rehearsing her new dancing act at the Colonial. She and her girls put in the hardest preparatory work in the business, but the perfect result justifies the long practice period.

A vaudeville headliner now featured in musical comedy says that the dramatic critics of the morning newspapers should collaborate upon a volume to be entitled "Last Acts We Have Never Seen."

Jimmy Hussey has registered a comedy hit of the first magnitude at the Palace during his two weeks stay. The slim young jester has a way about him that is irresistible in coaxing laughter from New York audiences. He sings a song with as much personality as any lyric will stand and he "sells" his stuff to the limit. Jimmy Hussey is one great performer, and I believe that as good as he is he has only begun to extend himself.

IN THE VAUDEVILLE FIELD

With WILL T. GENTZ

NEW OFFERINGS ADD ZEST TO WEEK'S VAUDEVILLE BILLS

William H. Thompson

The man who had gone straight for fifteen years and kept every inkling of his criminal past from his children, only to find that his partner in crime, long since foresworn, had tempted his boy into baleful by-paths—that in a sentence is the plot of the veteran actor's newest offering in vaudeville, "The Straight Road."

"It is a finely pivoted bit of acting that Thompson does, free from the usual disproportionate building up of situation to effect a final sensation. Though the plot is rather tenuous, suspense is maintained throughout the action and the moral is driven home the more forcibly because it is done without bluster and pistol shots. It affords an actor of the poise and subtlety of William H. Thompson an adequate medium for creating character and mood, though in less expert hands this result would be doubtful of accomplishment."

Phyllis Neilson-Terry

Appearing for the first time as a singing "single," Phyllis Neilson-Terry, the distinguished English actress, gave genuine delight to music lovers at the Palace, but achieved the big punch with her dramatic recitation of a peace poem by Vilda Sauvage Ownes. The poem, in its meter and a recurrent line, was reminiscent of Tennyson's famous bell poem.

Vocally, lest one be misled by a line in the program stating that Miss Terry would sing the G above high C, she proved anything but a lyrical sensation-monger, as all her songs were rendered with musicianly distinction and the unaffected and natural poise that has always characterized her work on the dramatic stage. Yet we venture to suggest that her repertoire of songs be cut to allow of the insertion of another recitation so graphic and universally appreciated as was the peace poem.

While the high note mentioned is achievable by Miss Terry, it should not tempt her into too widely ambitious coloratura ventures. Tetrakis and Galli-Curci have two days of rest and conditioning at the least for the essay of such roles, and we are afraid for vaudeville, with its shifting temperatures and conditions. Miss Terry will find the experiment not always accompanied by the happiest results. Even Ellen Beach Yaw, whom chronicles endow with the highest tone to come from a contemporary human throat, seldom attempted F sharp above high C. And she appeared for the most part in concert, which is quite as far apart from the two-a-day stage as is Doric architecture from that employed by the Zunis of our own Southwest.

"Heart of Annie Wood"

A rustic idyll, comprised of runes and tunes, with a touch of symbolism and pleasing dances unobtrusively introduced, is "The Heart of Annie Wood." The playlet, while anything but novel in its plot, is expertly constructed so as to introduce all the ingredients necessary to hold a vaudeville audience, ranging from romance that is cloying in its sweetness to tragedy that is as turgid as the black waters that roll under London's often melodramatized bridge.

The dialogue is in colloquial, though lyrical English, the handiwork of Emily Anne Wellman, whose faculty for stage writing is again made evident in this playlet. It is provided with a novel mechanical setting in the shape of a hollow heart, with little Annie's guardian angel perched on one angle and a devillette on an opposite angle. The heart parts to allow the action to proceed, and various stage pictures are revealed, embellished with drama, song and dance. Episodes in the great temptation that came to Annie are depicted, but her good angel eventually triumphs.

Helen Ford was an ideal choice for the title role. Demure, with treble tones that bespoke ingenuousness, effective in her delivery of the songs allotted to her and nimble in everything terpsichorean she essayed, she was always in the picture and worthy of the production surrounding her. The country boy and the city chap were adequate, and the symbolical characters succeeded in keeping fresh the mood of fantasy which enveloped the offering.

Ward and Pryor

With features not unlike Al Shayne's in their effectiveness in evoking laughs, Will H. Ward could step forth as a single doing a thinking act and score. He goes beyond the merely facial, however, to arouse laughter, putting over neatly every patter point that comes his way. He hasn't Shayne's mellow tones; indeed, few comedians that comed in variety with stress laid on their vocal efforts can infuse quite the quality into their tones that Shayne puts into his. But there is no need for this. In Virginia Pryor he has a whole organful of melody.

This young woman is promising headline talent. She is a coming jazz queen. Yet, to avoid a possible miscomprehension, we hasten to add that she possesses a vocal equipment capable of bigger things, though the facility for syncopation is hers. She has a big and a colorful voice, and she handles it well.

Of course, the demands of rag music are not conducive to maintaining that quality which comes to the fore in the singing of ballads, yet it

NEW ACTS ANALYZED

(on basis of 10 points)

W. H. THOMPSON (dramatic sketch)

Material	2 Points
Pictorial value, not essential	6 "
Personality of star	2 "
Support	2 "
Criticism	Star's art carries it
Entertaining value	70%

WARD & PRYOR (song and patter)

Material	3 Points
Pictorial, not essential	7 "
Personality	7 "
Criticism	Pryor's singing factor
Entertaining value	80%

HEART OF ANNIE WOOD (fantasy)

Material (dialogue, songs)	3½ Points
Pictorial (setting, costumes)	2 "
Star (Helen Ford)	2½ "
Support	2 "
Criticism	Old theme in new dress
Entertaining value	100%

appears that Miss Pryor has a method and a robust physique, so that, with her evident appeal and pliability of person in view, the future ought to hold big things for her. She is using, for everything there is in them, "Rockaby Baby with a Dixie Melody" and "Regretful Blues."

The Foy and Van & Schenck Make Pittsburgh Laugh

Eddie Foy and the Younger Foy in their breezy skit, "Slumwhere in New York," and Gus Van and Joe Schenck divided honors on the new bill at the Davis. But there were other features besides the well-known high standard of the offerings of these. "Gray and Old Rose" proved a pleasing dance review, in which "I'd Rather Be a Private" and "Naming the Baby" were introduced. Maud Muller, making her first appearance in Pittsburgh, scored in a monologue and Tosti's "Good-bye."

LATUS.

Norworth a Hit in Chicago

Jack Norworth's hit at the Palace in his new vaudeville offering has been such that he remains in the city for another week, this time at the Majestic. He repeated his triumph Monday and many who saw him at the Palace are going to see him again at the Majestic.

The Palace headliner was Mlle. Dazie and her company in delightful dance offerings. Bert Baker and his company and George McFarlane were prominent on the supporting bill.

ADKINS.

Philly Applauds Clara Morton

Keith patrons found in Charley Grapewin and Anna Chance's new episode of their "Poughkeepsie" serial, called "Jed's Vacation," a bright, snappy and well done. It kept everybody chuckling.

Clara Morton put over a bunch of songs, "stopping the show" with "The Navy Will Bring Them Back."

CONN.

ADELAIDE-HUGHES DANCES DELIGHT PALACE PATRONS

Neilson-Terry Scores on Debut as Singing "Single"—Frank Dobson Amusing in Tabloid Act

Adelaide and Hughes brought to the Palace, with their new repertoire of dances, all the charm and animation which have made them prime favorites with American two-a-day patrons. In their present offering they dissect the modern dances, tracing the origin of the steps in vogue to sources that are not always related to the ballroom of to-day. Lyrical introductions cast sidelights on their terpsichorean endeavors, which conclude with an especially fetching yarn doll number.

Aside of the natural expectation aroused by the Adelaide-Hughes advent, the debut as a wholly singing "single" of Phyllis Neilson-Terry, the distinguished English actress, was fraught with interest hardly second to the appearance of the delightful dancing duo. Miss Terry exhibited altitudinous tones without for a moment departing from the true intent of vocal art, and made a striking figure, as always, what with the queenly poise and the expressive countenance that are so markedly hers. Her recitation of a peace poem, however, won greatest acclaim.

Frank Dobson convulsed the audience with comedy of the "nut" variety and with clever dancing and effective singing in the Frank Stammers' one-act musical comedy, "The Sirens." It is the most pretentious offering of its kind of the season in vaudeville, and is chock full of action, humor, music and dancing, with a well-defined plot to hold the entire fabric together.

Jimmie Hussey and his partner, William Worsley, were on the bill for a second week, returning to their offering of another season, "The Fox Hunters," with much new material injected, however. The naturalness of Hussey's laugh-getting method is his big asset, as it sharpens even the most far-fetched of quips until they sparkle with all the glitter of original wit.

Shea and Bowman, Harry Carroll, the Mastersingers and Belle-claire Brothers completed a truly diversified bill.

Lillian Russell Big War Work Factor in Washington

Lillian Russell in her garb as a marine officer, and flanked by six husky members of that branch of the service, sang and told stories and aided immensely the war work fund.

Vocal paprika was injected into the bill by Ruth Royce, who sang Irish and coon songs with telling effect. "Somewhere with Pershing," a war sketch without shrapnel and shock, was cleverly enacted by E. F. Hawley and Jacqueline Dyris. WARDE.

SWINGING 'ROUND THE CIRCUITS

Atlanta—Keith's

Margaret Brown's "War Widow" quintette opened the bill to much approval. These five girls sang their numbers well. Scott Gibson, Scotch comedian, along Harry Lauder lines, won his audience from the start. He has a strong personality and a fine voice, and was forced to overstay his allotted time. Sylvester and Long in a comedy offering also pleased.

WINCHELL.

Atlanta—Loew's

Ruth Curtis, an attractive comedienne, scored heavily with patriotic songs. "You'll Find Old Dixieland in France" and "Rose of No Man's Land" won her encores. Peck and McIntyre, in a screaming aeroplane farce, proved good fun-makers, and B. Kelly Forrest, as "president of the hoboes' union," with medals pinned all over himself, was heard in a monologue that kept the audience laughing. The feature act, "What Women Can Do," introduced five versatile young women, who sang, danced and whistled and gave an exhibition of sharpshooting.

WINCHELL.

Denver—Orpheum

Full houses in spite of the epidemic scare greeted the Orpheum acts. Florrie Millership and Charles O'Connor and company gave a beautifully staged and effective musical comedy. The dancing of Losova and Gilmore was a close second to the headliners in popularity.

ANDERSON.

Dayton—Keith's

The headline act was "Some Bride," with Dudley Douglas, assisted by Adelaide Mason and Lecta Corder. Douglas is a very clever young fellow and a good singer and dancer, but Adelaide Mason commands most of the attention. She looks like a girl from a magazine cover and dances like Ann Pennington. "I'm all dressed up and ready to be married, but where, oh where is the bride?" one of the songs starts, and the audience carried the tune away with them when they left the theater. Artistic scenic effects are obtained, there being three scenes.

Stuart Barnes in a new monologue was a favorite and stopped the bill for five minutes.

DRAKE.

Fall River—Bijou

"Prescott," assisted by Hope Eden, mystified Bijou audiences with a demonstration of thought transference. The Aronty Brothers scored in daring acrobatic eccentricities and Wheeler and Moran in "Me and Mickey" presented a "nut" act of merit.

Dave Schooler, termed "the boy Paderewski," with Louise Dickinson, girl soprano, offered an attractive act, featuring "Just a Song at

Twilight" and "Smiles." Soothe and Tobin, a good singing team, offered "Smiles," "Three Wonderful Letters from Home" and "The Long, Long Trail." GEE.

Indianapolis—Keith's

Herman Timberg in The Viol Inn, assisted by Billy Abbott and His Five Dancing Violin Girls, went over big. The song hits were "I'm a Ragtime Murdering Man," "It's Always the Same Good-By" and "Rehearsal." An eccentric dance by Timberg was a big feature.

Harry and Anna Seymour pleased in breezy bits of fun and nonsense, and Harold DuKane, with June Edwards and Olga Marwig, offered one of the best dancing acts of several seasons.

KIRKWOOD.

Jersey City—Keith's

The bill at Keith's included Bobby Woolsey and a cast of twenty people in a pretentious musical playlet, "The Love Shop," with the music by J. B. Loeb. Another allegorical musical number, "The Pursuit of Happiness," was excellent, with catchy lyrics and music, by Henry I. Marshall. Belle Montrose has a good single act in "Her Only Chance," and Cooper and Coleman made good in "Two Pals From Home."

SMITH.

Lawrence—Empire

Ruth Christie, xylophonist; White and West, singers and dancers; Torcats Roosters, a trained rooster act; Cassata and Rydell, fancy dancers, and L'Argee and Snee, in songs and dances, comprised the last-half bill here.

O'REILLY.

Lowell—Keith's

Ed Morton was the big hit. He sang "An Irishman Was Made to Love and Fight," "Why Do They Call Them Babies," "You're a Better Man Than I Am, Mr. Wilson," "Marie," "When You Come Home," and others. The Seven Honey Boys in a clever musical offering were well received.

BOLDUC.

Montreal—Princess

"Maid of France," a patriotic one-act play, featuring Mme. Besson, proved a sterling headline attraction at the Princess. Harold Brighthouse wrote it. Raymond Wilbert, a Hamilton boy, contributed hooprolling. Dolly Grey and Bert Bryan were seen in a lively sketch and Charles Cartmell and Laura Harris appeared to advantage in "Golfing With Cupid." Herbert Williams and Hilda Wolfus are as amusing as usual, and Lillian Shaw's singing made a hit.

CRANE.

New Haven—Poli's

Violets, a musical sketch, was the headliner. It was a well planned act with Elsie Meadows, Lola LaMond, Bobby Stone and Edward Crawford appearing in it to advantage. "While You're Away" was featured. It was well received. Katherine Murray, booked as a singing comedienne, gave some clever parodies and sang "Smiles." Caits Brothers sang, danced and told jokes. The Three Webber Girls and Blanche Colvin and Al Woods were others. MARY.

TOTTEN ACT IS HIT AT AMERICAN

"Just a Thief" Presented with Author in Cast—Mind Readers Amaze

Mind reading and thought transference figures prominently on the new bill at the American. Prescott, with Hope Eden as assistant, gave individuals in the audience many astonishing bits of information.

John Byron Totten offered himself and his sketch, "Just a Thief," for consideration, and the audience showed its judgment in giving it a hearty hand on its conclusion. It is well constructed and well cast.

We arrived in time to see Copes and Snow in their dance offering. There is lots of the appeal that comes of perfect physique about the young woman, enhanced by costumes that seem almost unnecessary, and the dances done in unison were the best of their offerings.

Blanche Ring Scores in New Songs in Buffalo

"Bing, Bing, Bing 'Em," "Cleopatra," "The Navy Took Them over and the Navy Will Bring Them Back," "My American Ace and I" and "I Hate to Get up in the Morning" are some of the song hits that Blanche Ring puts over the footlights at Shea's theater this week. Her appearance in Buffalo is a repetition of her former triumphs.

Lois Josephine and Tyler Brooke, the musical comedy favorites, are using "I Think You're Wonderful," "America," "My Valentine" and "Blushing Bride."

Jimmie Lucas and company have a great comedy skit in "Wild Ravings of 1918, in which he sings "Smiles." O'Donnell and Blair are newcomers to Shea's. Their vehicle, "The Piano Tuner," is filled with new and entertaining quips and songs and dances.

TAYLOR.



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BLANCHE RING

Singing comedienne who is one of vaudeville's bright particular stars

BILLS IN BROOKLYN

Gertrude Hoffman and Clever All-Girl Act Features

With Gertrude Hoffman as the super-nucleus of the bill of the week at the Orpheum, little else remains for others to do, but they do it. That's plain when it is made known who the others are. They are Harry Hines, the "fifty-eighth variety" of a nut, and Felix Rush in the ludicrous hayseed hit, "Crosby's Corners." So there you are!

At the Bushwick the latest tabloid musical offering, "What Girls Can Do," is on the boards for the week.

DAZZLING DANCE BILL AT RIVERSIDE

Eddie Leonard, Lucille Cavanagh and Frisco Are Grouped—At Other Outlying Keith Houses

AS IT WOULD be billed if presented under a big top, with all the calloping and 24-sheeting and banner blazonry that goes with a circus, the Riverside is presenting this week a Colossal Congress of the Dance, Divided into Dizzying, Dashing, Delectable Divisions that Set Forth the Terpsichorean Art as Practised Today and Yesterday.

It is a bill that the dictates of routing seldom permit to be assembled in one house. Eddie Leonard, at the head of his modern minstrel aggregation, exemplifies the dancing that is so characteristically of the plantation, as well as presenting some that is not thereof. Lucille Cavanagh is the personification of the finished modern stage product, with fancy stepping, ravishing gowning and exquisite setting, topped by radiant beauty, to woo the senses of the onlooker. Then there is Frisco, who brings to the surface the elemental savagery that underlies the dance, but the tokens of which have been so generally refined into innocuous grace and innocent pleasure through processes of time and civilization.

Some bill, yes? And the contributory features are worthy of the company they keep.

Helen Ware at Colonial

Helen Ware in the most dramatic sketch of the season, "The Eternal Barrier," is seen here. Miss Ware's superlative art finds grateful opportunities in this well-constructed offering. Emma Haig and Lou Lockett are repeating their Palace hit, and Marion Harris sings ragtime while displaying beautiful gowns. Al Shayne injects laughter into the bill and other offerings round out a capital entertainment.

Belle Baker at Alhambra

Alhambra patrons like the new bill immensely. Belle Baker, Charles (Chic) Sale, William H. Thompson in his newest sketch and the Watson Sisters are the headliners.

Nan Halperin at Royal

Nan Halperin is retained at the Royal a second week in her cycle of Friedlander songs. The Avon Comedy Four are winding up a week of laughmaking that has been memorable.

TICKETS
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IN THE SONG SHOP

Popular Publishers Were Not Conspicuous at Meeting to Amalgamate Musical Industries

BY E. M. WICKES

A FEW YEARS ago the general public, and business men especially, looked upon the popular music game as a joke. Of late, however, the G. P. and business men have changed their opinion.

The war has had a great deal to do with this change. Some persons admit that the industry is essential and that it accomplishes much good, but some publishers must still view the business in the light of a joke if the attendance at the recent meeting to amalgamate musical industries held in the Columbia Theater Building is any indication of their thoughts.

Practically every high-class publisher had a representative there, whereas the popular field could not show more than half a dozen, including E. B. Marks, of Jos. W. Stern & Co.; Chas. K. Harris, Dr. Woodend, of Waterson, Berlin & Snyder; J. Fred Cootes and Vincent, of the McKinley Music Co.; Mr. Belcher, of Jerome Remick, and Isadore Witmark.

When you realize that the object of this amalgamation is to improve conditions and increase profits, it is rather difficult to understand why more publishers do not display an interest. The fact that it has the moral and financial support of men like Theodore Preusser, who was there in person; Ditson, Fischer, Ricordi, Boosey, Pond, White-Smith, Mr. Weil, of Musical America and Music Trades, and, in fact, every high-class house, should be sufficient proof that the idea won't flounder. From what I heard at the meeting, I think the indifferent publishers will do well, be they big or small, to get busy and lend their presence and support.

I know that if I were a publisher, I would be right on the job, for there are many good things in store for the loyal supporters.

E. R. Sterling, Stand Up!

Edward R. Sterling lives in Canton, Ohio, and has been pegging away at songs for a long time. If he possessed the same streak of color that many German soldiers do, he would have quit before the war started. But he did not. And last month he had a song published by the Success Music Company of Akron, Ohio. "When Everybody Smiles" is its title, and, as popular songs go, it is as good as many others, but it doesn't sell quite as well as "Smiles" just yet. Sterling has other numbers that some New York publishers like.

Muriel Pollock Makes Good

Four years ago Muriel Pollock was living at Far Rockaway. She was still going to high school and in the evening she used to play the piano in a moving picture house. She wanted to be a music composer.

"You just grow up, play your piano and then marry," she was told. "The popular song game is no place for you. It takes a man with a world of nerve and a trained appetite to make a success of the game. So where does a girl with hair still hanging down her back fit in?"

Like many young women, however, she was contrary.

"Some day I'll show you that you don't know what you're talking about," she told her adviser.

And she did, for since then she has placed numbers with several publishers. Witmark accepted a few. Stern published her "Kingdom of Love" and "Rooster Rag." Daniels and Wilson have "I've Adopted a Belgian Baby" and now Boosey & Company are about to bring out one of her high-class numbers. And what is more, she is now a valued member of the staff of Boosey & Company.

Compliments of Chas. K. Harris

Chas. K. Harris, who has done a great deal toward obtaining recognition for popular music, wishes to congratulate music publishers, authors and composers for the wonderful war songs they turned out, which encouraged and helped our boys in France to victory. With the war over, Mr. Harris has gone back to his first love and written two ballads, "Why Did You Come Into My Life?" and "Will You Be There When I Come Back." For those who prefer jazz songs he has "Everybody Shimmies Now."

Gilbert and Friedland on the Road

L. Wolfe Gilbert and Anatol Friedland have resumed their Orpheum tour that was cut short by the epidemic. They opened last Monday at Minneapolis, where their new song, "Singapore," was a big hit with the audience. With the boys on the road, Maxwell Silver, the general manager, is getting ready for an avalanche of orders.

Forster Has a New One

I mean a new one that is going over. It is called "I've Found the End of the Rainbow," by Charley Straight and William Sandefur. The title page is not only unique, but beautiful, and, like all of Forster's hits, the new rainbow song is a high-priced number. "Missouri Waltz," "Blue Rose" and "Hindustan" are still selling as fast as ever for Forster.

Piantadosi's New Office

Al Piantadosi has become sufficiently prosperous to open a Chicago office at 189 North Clark Street, where George Piantadosi will be in charge. In "Moon of a Summer's Night" and "I Love Her and She Loves Me," Al has two numbers that should bring him good returns. Ed. Morton, Elinor Williams and other headliners are featuring "I Love Her and She Loves Me."

Norworth Features "Blues"

Jack Norworth is the latest headliner to surrender to the craze for "blue" tunes, and is now featuring Pace and Handy's "A Good Man Now Is Hard to Find." Lloyd Wells are using nothing but Pace and Handy numbers.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

After You've Gone Away	Sophie Tucker
You'll Find Old Dixieland in France	
Everybody Shimmies Now	
Trench Trot	Virginia Pryor
Rockabye Baby with a Dixie Melody	
Regretful Blues	
You're Just Like a Mother to Me	Blossom Seeley
There's Just a Bit of a Devil in You	Frank Dobson
Waiting Since I Was Sweet Sixteen	Belle Baker
Antonio, You Better Come Home	

HITS AT MT. MORRIS

Jack Singer Stars for F. A. Mills—Taps Honored

Just before the song pluggers started their work at the Mount Morris Theater at the last meeting Charles Lang presented Taps with a wrist watch for his good work in connection with the benefit held for the soldiers' families. After Taps had recovered from the shock and had given the timepiece the once over, Jack Singer introduced "Are Your Tears Really Meant for Me?" the latest number to come from Kerry Mills.

Leo Feist had a seasoned plugger there who did good work with "You'll Find Old Dixieland in France" and "The Navy Brought Them Over and the Navy Will Bring Them Back." Jos. W. Stern and E. B. Marks would have been well pleased had they been there and noted how "I'm Glad I Can Make You Cry" and "Oh! Helen" went over.

"The Worst Is Yet to Come" went big with the crowd. "Trench Trot" and "There's an Angel Missing from Heaven," McKinley Music Company numbers, had the audience singing.

At the next session Ray Abrams and Frank Papa will be the star attraction and will feature "Trench Trot," "An Angel Missing from Heaven" and "I Don't Want It, You Can Have It."

VAUDEVILLE CIRCUS HAS 'BIG TOP'

Patrons of Moss' Prospect Theater Purchase Admission at Ticket Wagon as Callopie Shrieks

Something of a novelty was offered Bronx theatergoers Thursday afternoon when B. S. Moss converted his Prospect Theater into what was described as a "Winter Circus."

The theater, inside and out, simulated circus atmosphere down to the veriest detail. The exterior of the theater and the lobby were "camouflaged" with ballyhoo stands, outdoor exhibitions took place and such incidental features as pink lemonade and peanuts were not overlooked. The entire front of the house, up to the very roof, was covered with tent canvas to represent the main entrance of the "big show."

The shriek of the callopie gave one a mental picture of a tan-bark arena inside, and patrons were not disappointed. Inside the "big top"

ELABORATE ACTS ON PROCTOR BILLS

Victory Spectacle, New Hart Revue and Oriental Offering Are Features

Elaborate offerings marked the week at the Proctor houses. "Victory," a patriotic spectacle, made the last half-week bill at the Fifth Avenue notable. Joseph Hart's new musical revue, "The Love Shop," stimulated much laughter at the 125th Street house. Then there was the unique Oriental offering, "Children of Confucius," which is back in the city for another round of the local circuits, with dainty and talented Don Fong Gue and the silver-throated Harry Haw. They appeared at the Fifty-eighth Street theater, where Sophie Tucker and her ripping orchestra lead in the harmonizing and fanmaking.

Among individual entertainers, Julia Kelety scored heavily at the Twenty-third Street house, the patriotic songs of this French chanteuse awakening especial response at such a time as this. Bert Leslie and company shared headline honors with Mlle. Kelety.

Bobby O'Neill is back in the varieties, heading a company of his own this time. He occupied a prominent spot on the latter half-week bill at the Fifth Avenue.

Regal and Moore a Big Hit at the Hamilton

Regal and Moore captured Hamilton audiences this week with their pleasing medley of song, dance and stunts. The latter are actually feats of strength and endurance, but are so casually introduced that the surprise heightens their effectiveness.

A rustic playlet, with the usual characters, but in this case better acted than usual, is "19 Meadowbrook Lane." It was liked. Diminutive Marion Weeks looks pretty and sings an ambitious repertoire, which does not overlook coloratura offerings.

Fay and Jack Smith, Johnny Small's review and Pauline's leopards were the other acts.

there was a real, honest-to-goodness circus, the acts being typically arenic, with several big circus favorites, dear to children and grown-ups alike, cutting up in characteristic fashion.

On the stage, which was the circus ring, were seen Blanche Sloan, "queen of aerialists," the Four Young Brothers, famed Barnum & Bailey clowns; Carl Emmey's dog circus; the Ballyho Trio, European comedy contortionists and pantomimists; the Two Arleys, high-perch artists; Stermolos' jungle beasts, and other acts in keeping.

Attendants of the theater were dressed in the traditional red of the circus and one stepped up to a big ticket wagon to buy one's way into the "the greatest show on earth."

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I KNOW YOU KNOW I KNOW

Has a wonderful melody and startling vocal climaxes

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THEY HAVE

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PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

CRANKY LEADERS ON CUE-SHEETS

Critical Comments from Mirror Readers—Boosting Publishers—Musical Editors Human

BY MONTIVILLE MORRIS HANSFORD

USUALLY I am not given to holding up the faults of the profession, but a paragraph in a recent letter received from the organist in a prominent theater will raise a smile in these times when everybody is smiling. This quotation bears upon musical editors in general, myself included. Of course there are many people who never make mistakes, but it is a rare bird that gets away with it forever and forever.

This gentleman writes: "The average editor of a musical page in a paper is to my mind a joke, inasmuch as he is always boosting some publisher's numbers, and half the time, week in and week out, they are the same."

All Boost Something

This at first glance seems to hang us up pretty high, but when one comes to think of things, all good men and women boost something that they believe in. Whether it is music, war, love or pet cats, everybody is singing the praises of something every day of his life.

So this criticism does not hit so very hard after all, when looked at in the light of reason. I am inspired for several reasons to write about this phase of criticism directed at the various cue-sheets that are printed from time to time in all the papers. The main one is that, just as I have said, it is well to realize that life is a work of boosting from beginning to finish.

In the beginning some one boosts Grade A milk, and in the end some one boosts our friend the undertaker. And so it goes. There must be music for pictures, and a mighty big lot of it.

To look up all this stuff requires an immense amount of time. It is a great temptation on the part of the writer of cue-sheets to take what comes handiest. Furthermore, he will take many good numbers from his advertisers, if he is lucky enough to get a few on the string. That is certainly natural. Anyhow, it is done.

And I don't know what the poor fellows out in the wilds would do if some kind hand didn't mark out at least a slightly blazed trail for them to follow. Anything is better than nothing in this case, it seems to me.

Perhaps a "Mood-Sheet"

I have been told many times by players, from the lonesome pianist to the leader of a big orchestra, that the cue-sheets helped them a lot, even when they didn't pay any attention to them so far as the actual numbers were concerned. But they filled a big place if the mood only was taken from them.

I am more and more convinced that some day there will appear a different form of cue-sheet; one that

will probably do away with the naming of compositions; one that will be more aptly called a "mood-sheet." This will give the mood and significance of the several scenes of the picture and allow the leader to follow his own desires and, what is more important, his own library for the actual numbers to be played.

The end of musical settings for pictures is not yet; we are just in the middle of an experimental stage, and rapidly leaning to this or that other view that may be the future solution of the problem.

All of us now know that the big picture houses pay little attention to made-to-order cue sheets; they make their own musical programs for all the pictures. One reason of this is that the leader of a large orchestra thinks he is about as capable of making up a cue-sheet for a feature as the bird who sits in an office and spreads ink all day.

I sometimes think this is not so, but I dare not tell anybody of my suspicions. There are times in even the big houses when I am sure the office boy must have had a hand in setting the picture.

Real Pioneers

Now, as to the selection of certain publishers' publications, a short word or two may not be amiss to quiet some of the outlying districts and convince them that our cue-sheet writers are not getting rich, and still patronize the restaurants of the one-arm chair type.

There are many men who have become identified with motion picture music work; men who are very well fitted by talent for just this style of composition. They are engaged in turning out music of certain conventional styles, suitable for moods on the screen, and as near as possible the right length.

It is reasonable that these short works will appeal to the musical editor who gets up "dope-sheets." He would scarcely be human if they didn't. And it is also reasonable to have some of the editors and composers working together, hand in hand, so to speak, for the good of film music.

One must remember that only a few years ago we didn't have anything in this line, and these writers are all sincere gentlemen, engaged in a pioneer occupation. Whatever cue-sheets will come to be in later years, the men who are paying attention to cutting out the way ought to be thanked, rather than criticised.

It takes much courage to do things that have never been done before, and where there is no trail to follow.

The main fault with the publication of cue-sheets is that they are too small to print to enable the lead-

er to read them at more than one foot distance, and if he hopes to direct from them he must copy them out in another type. It is difficult to follow the house sheets copied out in double-spaced typewriting.

Suggestion of Types

If I were to make suggestions along this line, I would advocate a sheet printed in heavy-faced type, moods indicated where possible, and as few cues as consistent with correct following. To my mind this would be an improvement.

Before closing, I am led to quote from another letter: "Most of them (cue-sheets) are camouflage and like a Chinese puzzle."

This is some drastic criticism, and yet the writer is perfectly sincere, as he is the leader in a very large picture theater not far from Times Square.

Such a view leads one to think that sometimes the writers of cue-sheets probably overdo the job and try to put in too much; I am convinced that they often do this. But this is error on the right side, and all the leader has to do with these sheets is to go through them and cross off all the good stuff he doesn't need and let it go at that. So even this fault can be put up with in the interests of good music for the films.

PITTSBURGH—GRAND

Overture Dedicated to Norma Talmadge

For Norma Talmadge's "The Forbidden City" an overture dedicated to the star and titled *San San* has been written by Danny Nirelle, a Pittsburgh composer. It was beautifully rendered by Conductor Broudy and was greeted with much applause by the audience. A telegram of appreciation from Miss Talmadge was on display in the lobby.

"The Forbidden City" was ushered in with the *Lady Picking Mulberries* by Kelly. *March of the Gnomes* and *Dance of the Chinese Dolls*, Rebikow; *An Indian Legend*, Godard; *Eastern Romance*, Rimsky-Korsakoff; *Caucasian Sketches*, Ivanow, followed, all especially adaptable, while the picture was brought to a close with Zoel Parenteau's *There is Always One You Can't Forget*.

A Flagg Comedy, "Tell That to the Marines," was much appreciated. Newell Alton rendered *Toccata* by Widor during the Holmes Travelogue and Official War Pictures, on the big organ.

PERSONALS

Aloyse F. Thiele of Dayton, Ohio, has been appointed manager of the famous Cincinnati Symphony Orchestra, succeeding Kline L. Roberts. The orchestra is now under the direction of Eugene Ysaye, and will soon appear in Dayton under the auspices of a local symphony course of which Mr. Thiele is to remain head.

BROADWAY—NEW YORK

Mildred and Charlie in "Borrowed Clothes" and the Trenches

The Broadway is likely to beat its best record if Charlie Chaplin stays there much longer, this being his fourth week in "Shoulder Arms." His wife, Mildred Harris, is the feature this week in "Borrowed Clothes."

James C. Bradford, musical director of the Broadway, gave this picture a pleasing setting, using many favorite themes for the playing up of its emotional elements. The love theme was Herbert's *Love is Best of All*, from "Princess Pat," an ingratiating waltz that everyone enjoys hearing. Other numbers were Densmore's popular fox-trot, *Carmencita Shea*; *Delilah Waltz*; Chaminade's *Scarf Dance*; Drigo's *Serenade*, and several numbers from Hadley's "Atonement of Pan." This latter, by the way, is much used in picture orchestras. During the scenes where Mary is driven out of her home and beaten, the orchestra played the slow movement from Tchaikowsky's Fifth Symphony, working up to the climax at exactly the right moment. Another good light number played was Hugo Riesenfeld's *Jeannette*, recently published for both orchestra and piano by Schirmer.

The Chaplin picture went well, as usual, and nearly the same program was played for it, including *When I Send You a Picture of Berlin*, *My Dough Boy*, *Picking Peaches* and O'Hara's famous camp song, *Katy*. Mr. Johnston played selections from "Aida" as the organ solo. The regular overture was *Carneval*, Dvorak. Jeanne Aubert sang *Ah fors e lui*, Verdi, for a vocal offering.

BUFFALO—SHEA'S

Japanese Lamps Kept Burning During Feature

Norma Talmadge in "The Forbidden City" is the feature production presented at Shea's Hippodrome this week. The picture is given a delightfully characteristic atmosphere accomplished by setting and musical accompaniment.

Among the prominent numbers on Conductor Alfred Moulton's program are selections from "Madame Butterfly," *The Mysterious Kiss* and *He Has Gone*, from "The Purple Road," *Poor Butterfly*, by Hubbell and selections from "Fantana."

Japanese lamps placed on standards on the stage were kept illuminated during the screening of the picture. *Tramerie* is played by Franz Wister, concert master, during the intermission, with orchestral accompaniment, while *The Stars and Stripes Forever*, Sousa, serves as an accompaniment for the unveiling of the stage setting, conceived by Manager Harold B. Franklin and entitled "Out of the Mouth of Hell."

MUSIC SUGGESTIONS FOR FEATURES

"The Make-Believe Wife"

Love theme suggested: *Yesterlove*, Borch (Schirmer).

Open with a bright movement until title "Lake Placid," then play softly *Moonlight Bay*. Go into picking effect for Miss Burke with banjo and play to action.

Title: Then there is Eileen, a caprice, light.

T. Oh, Gee! watch for direct cut.

"Tickle Toes."

Give gong effect and change to neutral.

T. Good Lord! I've brought, theme.

T. Why, where is Phyllis? agitato to action.

T. And the shades of night, a storm hurry to action.

T. And the guilty pair, theme.

Searchers reach cabin, dramatic agitato, then neutral.

T. A very few days later, a waltz.

T. Grand Central Terminal, a caprice, bright.

T. All the sensations of a burglar, misterioso.

Phyllis looks at photos, play *Only Girl* waltz.

Phyllis telephones, neutral theme.

T. "Marian," two measures or more of *I hear you calling me*, then back to neutral. Phyllis enters, theme. Anita enters, sombre.

T. But I never beat a woman, burlesque dramatic.

T. Let's stay married, theme to end.

"Sporting Life"

Theme suggested, *Only Girl Waltz*, Herbert.

Open with a bright march.

Title: Joe Lee, an intermezzo.

T. Beautiful Lady, a Spanish dance.

T. Lady Love try out, rapid galop.

T. Please show us real fight, a waltz.

T. One night, a romance.

T. Cavanaugh and horses arrive, a caprice.

T. You must go to the club, a one-step.

T. Gentlemen, I have not yet, rapid hurry.

T. Out, a march.

T. Never shall you, dramatic.

T. On morning of Derby, a fox-trot.

T. They're off! a galop.

T. Lady Love wins, a march.

T. Mrs. De Carteret is not dead, theme.

"Border Wireless"

Theme suggested: *Romance*, La Forge (Schirmer).

Open with rapid hurry.

Mexican leaves, theme.

T. The rejuvenated, an intermezzo.

T. The business of, agitato, misterioso.

T. Also preparing, theme.

T. His chief treasurer, light march.

T. Happened to be, theme.

T. But first of all, patriotic.

T. I'm going over, theme.

At spy, misterioso.

T. I reckon you, theme.

Hart leaves girl, misterioso.

Girl cries at window, slow pathetic.

T. General Pershing, military style, march.

T. In the graying dusk, misterioso.

Following with battle hurry to action.

T. As the eagle, theme.

"My Cousin"

Theme suggested: *What My Mother Wants to Know*, Italian popular.

Open with theme.

As the different operatic characters are shown, a selection from each one should be used, preferably the tenor aria.

Title: In little Italy, an Italian waltz.

T. Rosa Ventura, slow Neapolitan song.

T. I'm going to the opera, change to another.

Caruso begins to sing, follow action.

Caruso in dressing room, theme.

Play *Pagliacci* selections for opera to audience applauding.

T. Oh, Tommaso, an intermezzo.

T. Put me in a quiet corner, theme.

T. That was Caroli himself, dramatic.

T. Caroli's morning at home, theme.

At singing trial, piano to action.

T. Signor Caroli regrets, slow mood.

T. The poor man, he wanted, agitato.

T. A feast brings small joy, joyous Italian songs.

T. My cousin, I have no theme.

Scene of Caruso fades, agitato.

Rosa enters, slow.

T. Pardon me, cousin, bright intermezzo.

T. Rosa, he will be your cousin, theme.

"Wives of Men"

Open with lively ballet style.

Title: And then the spirit, a nocturne.

T. The other end, minor mood.

Man walks from policeman, dramatic.

At Rich Man's house, dramatic.

T. Stop! minor mood, dramatic.

T. Saturday, April 27, a nocturne.

T. So the dairy runs, an intermezzo.

T. Bound by social, pathetic.

Old woman seen, a romance.

T. So you love her, too, romance to end.

"Miss Ambition"

Theme suggested: *Nocturnette*, d'Evry (Schmidt).

Open with theme.

Title: Sunday, the big day, intermezzo.

T. What do you think, uncle? Theme.

T. The new life that had come, soft waltz.

T. You're just the girl, theme.

T. With the passing months, light serenade.

T. I have meant everything, rather dramatic.

T. Always thinking of, soft waltz.

T. The anonymous letter, agitato.

T. And this is what ambitions, plaintive air.

T. Good old Blair, lively intermezzo.

T. At last, theme.



HENRY FRANCIS PARKS
Organist of the American Theatre, Butte, Mont.

STRAND—NEW YORK

Revival of Opera Scores—
Speaks' Song With Scenic

The Strand presented an unusually fine show last week, from the overture, which was selections from *Bohème*, to the last organ solo from the opera *Trovatore*. Several musical novelties were introduced, one of which was Yon Collignon's singing of Oley Speaks' song, *When the Boys Come Home*, which could scarcely be more timely than right now. As he went into the chorus, the curtains parted and showed the return of troop transports floating up the bay, with crowds cheering and waving. This made a decided effect on the audience and there was wild cheering. The main musical offering was the prison scene from *Faust*, sung by Alys Michot, Ralph Erolle and Yon Collignon.

The feature, Billie Burke in "The Make-Believe Wife," was opened with a short selection from Herbert's *Debutante*, and at the title "Lake Placid," *Moonlight Bay* was played softly. The direct title "Tickle Toes" was played excellently by the orchestra and created a soft humming of the tune throughout the house. *Les Ailes* and Barthelemy's *Serenade Coquette* were used a little later. The organ took the picture at the title "Get me a taxi," and Mr. Brigham used *Fancies* by Gatty Sellars (Fischer) and the *Serenade* in B-flat by Federlein; also a short ballet, *Nita*, by Greewald. The orchestra began again at Miss Burke on balcony, playing *I'll be a college boy's dear*, and closing the film with *Yesterlove*, Borch, which was the love theme throughout. A very unusual scenic, or film novelty as it was called, "The Ghost of Slumber Mountain," came next and a theme from *La Navaraise*, Massenet, was played. For the same Mr. Brigham used *Nautilus* and *To a Water-Lily* by MacDowell for the organ accompaniment.

RIALTO-RIVOLI—NEW YORK

Music of Allied Countries
Makes Program, American
Prominent

The combined screens of the Rialto and Rivoli were given over to the big Official War Picture last week, "Under Four Flags," the first time these houses have ever shown the same picture at the same time. Manager Rothapfel and his staff, particularly the musical forces, worked up to the last minute in getting this feature in readiness. The whole mass of detail was done under Mr. Rothapfel's personal direction, even to the selection of the music. Probably the best effect of his hand was seen in the excellent assembling of the different scenes and their blending into a story.

The orchestra played Hugo Riesenfeld's *American Festival March* as an overture, and immediately went into Episode One of the picture, showing refugees going into Paris. The music for this was the finale of Tschaikowsky's Sixth Symphony. This composer was represented again in the battle of St. Mihiel with the finale from the Fourth Symphony. During the seven episodes of the picture, music from all the allied countries was used: the French *Father of Victory*, Ganne, and his famous *Marche Lorraine*; for Italy the *Marche Reale*.

America furnished much of the musical program. *Over There* prevailed to the end, and much was made of the *Battle Hymn of the Republic*, *Yankee Doodle* and Sousa's marches in the episodes showing American troops in action.

A thrilling scene was the Battle of Piave, for which music from *Fora del Destino* was used. During a hospital scene the Rivoli Male Quartet sang *She's the Rose of No Man's Land*, a new song published by Feist. This made a decided effect, particularly when a Red Cross nurse was shown at the chorus.

In the English section mention must be made of Professor Swinnen's organ improvisation on *Rule Britannia* and *America*; and also the splendid conducting of Erno Rapee, the orchestra going without a hitch at the very first show.

PHILA.—STANLEY

Reisenfeld's Battle Music Big
Feature of Program

Clara Kimball Young in her latest picture "The Road through the Dark" is the feature at the Stanley. Director Wayne has arranged a well balanced musical accompaniment, using to advantage Carrie Jacobs Bond's beautiful ballad, *I Love You Truly*. The *Air de Ballet* by Borch and *Agitato* by Langey are both fine numbers for picture accompaniment. *Romance* by Von Goens proved a good melody for the love scenes. Reisenfeld's *Battle Music* is used during the tense moments. Beethoven's *Egmont* is likewise introduced. Three numbers of Zamecnik are effective—*Bon Vivant*, *Sentimentale* and *Atonement*.

As the overture for the week the large orchestra rendered the Second Rhapsody of Liszt with precision and a brilliant sense of rhythm.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 818 Will Do It For You

Lillian Gish and Robert Harron in "The Greatest Thing in Life" (Paramount)



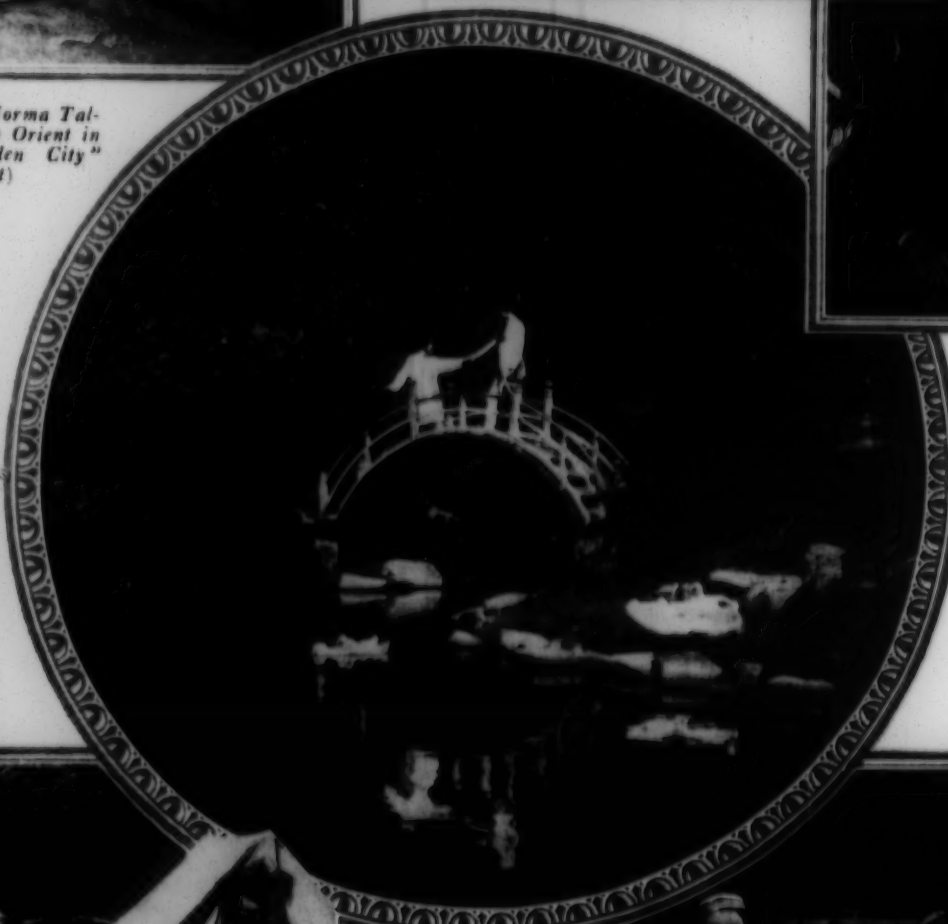
Scandal surrounding Corinne Griffith in "Miss Ambition" (Vitagraph)



THRO' THE LENS

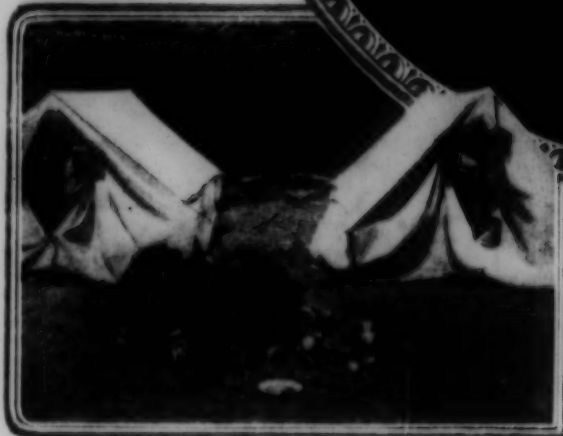
A glimpse of Norma Talmadge and the Orient in "The Forbidden City" (Select)

Alice Joyce in "The Captain's Captain" (Vitagraph)



Earle Williams is given the third degree in "The Man Who Couldn't Tell" (Vitagraph)

China, H. O. Indies and France in a new L-Ko comedy



Lyons, Moran and others in a Universal comedy

Madge Kennedy and chorus take a bow in "The Perfect Lady" (Goldwyn)



WITHOUT FEAR OR FAVOR—By an Old Exhibitor

I HAD a long talk the past week with a chap who was connected with the advertising promotion of three large features placed on the American market in the course of a year. His reflections make a "distributing editorial" as they stand. The man who reaches New York with a new feature under his arm may save a lot of money and worry by digesting them.

Incidentally, they prove my assertion of last week that some of the big men in the orange New York "home offices" who undertake to "distribute" features are merely gambling with the Other Fellow's money. In this case, the O. F. is the feature producer. There is only one game for the latter to play and that is to make pictures that afterwards home offices will advance him cash on and purchase prints of—or not "make" at all!

This advertising man's arrangement in each case called for particulars of the distributing deal in which the picture was involved, and so he had a wonderful chance to know all to be known about each of the features and to compare notes.

Feature A was handled through a large national distributor; it represented an investment to its owner of over \$100,000. Nevertheless, the distributing deal called for neither advance nor guarantee, in fact the producer in addition was to furnish the necessary prints.

Everything Nice at Start

Bookings were brisk at the start, but gradually fell off, as they do under all straight percentage arrangements. The distributor's branch offices hustled for the feature, and the home office added to their "pep" with many inspiring letters; but the organization was being required to hustle on other new stuff (of its own manufacture) so that eventually the bookings on this feature came down to some low weekly figure, which was maintained as an average without a chance of increase.

Then came a campaign by the distributor on a "star series" of his own, or something of that order using up lots of trade paper space and salesmen's energy, and the business on the feature with which my informant was connected dropped to even below the low weekly average just spoken about! And that's where it is today.

The producer has still to get his investment out, and the exchange organization—well, it cost them hardly a penny extra to handle the feature and the margin of profit in their 35 per cent of the gross bookings was considerable. They never stand to lose under straight percentage arrangements, in which the feature owner, on the other hand, risks everything!

Feature B was a state rights proposition that the owner was anxious to "cover the country" with speedily. The result is that he made percentage deals with independent exchanges in territories where an outright sale was not consummated.

These independents, it was pointed out, did not have a long line of star or other pictures to back like the program exchange around the corner: they could take this feature

New Producers Must Beware of Exchange Promises—When Is an Editor?—Value of "On the Spot" Publicity

and, concentrating on it, book no end of business. They even "paid for prints"—on the basis that they would get 100 per cent of the first booking moneys until they were reimbursed for this outlay. "You see, we put our cash into advertising and entertaining in behalf of your picture!"

Not one of these independents has secured for this picture 75 per cent of what the owner should have had out of the territory. Speaking of promise and performance—

What Happened in Five Cases

In five instances the owner had to take the feature away from the independent originally handling it and shift it to another, whereas he could have made a decent cash "turn-over" on this picture had he taken an offer that was made to him the day after its trade showing.

Feature C was similarly the recipient of cash offers carrying a small profit, but its producer decided to "release it" because one of the largest of national distributing firms was interested in it. It was a 65-35 deal but the distributor paid for prints, guaranteed (in the contract!) a certain amount of business and, further, staked the picture to a genuine expensive newspaper advertising campaign.

Here was enthusiasm that would not fizzle out in a few months—because the distributor was backing it with an investment that compared favorably to the owner's own.

This feature has made a good deal of money for its owner AND the distributor. Being a good picture, it couldn't help win out, handled that way!

Mr. New Producer with a Negative Under Your Arm: Don't give it away! Take a reasonable profit on a quick "turn-over," or make a releasing arrangement that is equitable.

If Editors Could Only Edit

The Authors' League, in its Bulletin, is giving more and more attention to the motion picture market for writers, and I was not surprised to see three pages of the last Bulletin devoted to an article "by a New York agent." Unlike too many contributions to the Bulletin, it is in absolute praise, deserved praise, of the film studios.

"Agent" remarks: "Do not take the walls of disappointed writers whose half-baked stories have failed to enlist any interest as conclusive proof that the scenario editors know only the gospel of rejection. They are really anxious to get material and co-operate with authors; but the authors must not forget that their stories are 'goods,' and that they go to the film companies to sell them. They should not be aggrieved that the editors do not always happen to like them."

Now, no author of the class that

belongs to the League feels "aggrieved" when an editor doesn't "happen to like" a submission; the condition in the motion picture studio that makes an author feel aggrieved is that an editor can't buy what he does happen to like, that it must go through a half dozen hands besides the editor's, which is a tedious and most uncertain process!

An editor in a film studio is not an editor!

I am startled that "Agent," who seems to be acquainted with movie editorial matters, didn't mention this.

Scenario editors do not preach "the gospel of rejection" over worth-while material; it is done by any one of the following studio classes—stars, directors, assistant directors, supervising directors, star's managers, star's relatives.

Too Many Cooks Indeed!

All have a hand in the story broth. "Agent" further defends the editor who needeth not defending thusly: "A buyer buys what he wants. When an author goes into the usual markets of trade he hunts until he finds what suits him. Grant the scenario editor the same privilege."

But does the merchant in the "usual market of trade" sell the buyer what "suits" the latter on the basis that it will likewise suit the buyer's landlord, his grandmother, his boss, his wife and the agent who sold him his life insurance policy?

The studio classes denominated above are no more closely related to the scenario editor than the various individuals just mentioned are to the buyer of that suit of clothes or whatever the article "Agent" had in mind!

Sure, we'll "grant" the scenario editor the "privilege" of rejecting! The point is that we'd further like to have him granted the privilege of buying! If he isn't competent to buy—to be editor, in short—he shouldn't be employed. It is a waste to appoint men to find stories for picturizing and then submit their findings to an assortment of other judges. It seldom begets results, but it always means chaos.

That's why so many "wise" writers today call movie scenario departments "Chaos Departments." The editor is always running around the stage trying to find out what Director Smith or Assistant White did with those likely stories that were handed 'em for decision somewhere back in 1915.

Story Couldn't Be Blamed for Once!

Last fall a director was given a story for production that he couldn't turn down, since the firm had already purchased it—price, \$10,000. You may be certain that the writer who received this figure was a top-notch, who knew something of

screen requirements into the bargain. The production was to be the firm's spring special, so the head of the house had personally commissioned the big writer to do the story and after consultation with his whole executive staff.

That staff had approved the script the writer turned in "with a whoop," and since the director was a high-class one and the star a famous "name" (who had only appeared twice on the screen before, both films earning a mint of money) the head felt pleased with the general situation.

But the director didn't whoop it up any over the script, and commenced making changes in it. These first changes made others necessary later. Before this picture went into production the director locked himself up in a hotel room with his assistant and an actor friend and calmly rewrote the script in its entirety, throwing the entire "bought and paid for" \$10,000 effort out!

Praps this director was right; the original script was "punk." But had he used it as it stood, he couldn't have ground out a more disappointing picture that he did. The proposed special has since been released "on the program," and for once a director couldn't "blame it on the story!"

Time-Worn Maxims Won't "Reform Publicity"

The way to "reform publicity" is to pay good salaries to good publicity men. If anything gives me a pain it is these "We Reform Movie Publicity" campaigns that producers announce.

It stands to reason that *adjectives* doom publicity matter—always have done so and always will—that men who get publicity "in" do not use them, and that men who GET publicity "in" want recompense that is higher than men who DON'T.

But, despite aforementioned pain, when I note that Bob Cochrane has appointed someone to reform poor old Mister Publicity again, I read the story hopefully—there will be a new angle, some substantial guidance, this time surely!

The reformer that Bob appoints, I read, will do it this way: "An article may be worth a half column in Indiana when it's worth only a stick in Wisconsin, and so our company will adopt a plan of sending its news to the exchange publicity representative that I will engage. These representatives are to be newspaper men or women qualified to determine the relative value of all news matter."

The plan is very old and has been worked by John Flinn for more than a year. Fred Warren had it in mind almost three years ago. If a big distributing firm believes the results achieved by exchange publicity men warrants the expense of maintaining them, it should "go to" this proposition.

There isn't the slightest question about the results. The man-on-the-spot can't help but find a better local end to a publicity story than another man behind a desk on, or near, Fifth Avenue or Broadway, Island of Manhattan.

NATIONAL ASSOCIATION TAKES ACTION AGAINST AUTHORS' SOCIETY LICENSE FEE

Arrangement to Give Exhibitors' Organizations' Fifty per Cent Representation Is Slated for Next General Meeting

THE regular quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry was held in the association rooms Thursday, Nov. 14. The meeting was called to order by President William A. Brady.

The most important action taken was the agreement to amend the by-laws of the association so that the recently amalgamated exhibitors' organizations could receive a fifty per cent representation on the Board of Directors and all of the standing and special committees of the association.

As the by-laws can only be amended by a meeting of the members of the entire association upon receipt of a twenty-one day notice, it was moved that Peter J. Schaefer be empowered to draft the necessary amendments, which on approval will be submitted to a general meeting of the association to be held on or before Dec. 10.

Elected to Membership

The first business transacted was the election to membership in the association of the Triangle Film Corporation, Photoplay Magazine, Apeda Studios, U. Ono, John Olsen and Co. and Robertson-Cole Company, and to reinstate the Triangle Distributing Company.

After discussion it was decided to send a committee of five representing the association to the reconstruction convention of the Chamber of Commerce of the United States at Atlantic City, Dec. 4-6. Mr. Brady appointed the following committee, composed of a representative of each division of the association: Adolph Zukor, Peter J. Schaefer, Ricord Gradwell, Jules Brulatour and James Hoff. All accepted the appointment and agreed to attend the convention.

The reports of the executive secretary and the treasurer were approved, and the balance of the morning session was given over to an informal discussion of the recent Motion Picture Exposition held at Madison Square Garden.

Exhibitors' Branch Discussed

The afternoon session was mostly taken up by a discussion of the organizing of the new exhibitors' branch and the manner in which it was to participate in the affairs of the association. Peter J. Schaefer called attention to the fact that the amalgamation of the two exhibitors' leagues, the Motion Picture Exhibitors' League of America and the American Exhibitors' Association, and their incorporation as a branch of the association had been brought about with the understanding that the exhibitors should have a fifty per cent representation on the Board of Directors of the association and all of the committees. He stated it would be impossible to work out definite plans for the organization of the exhibitors' branch until the by-laws of the association had been amended, providing for this fifty per cent representation.

The motion covering the above action, made by Arthur Friend, was:

That it is the opinion of the board of directors of the National Association of the Motion Picture Industry that to equitably provide for the inclusion in the National Association of the exhibitors of the United States, the president of the National Association be requested to obtain from Peter J. Schaefer, representing the exhibitors' branch, the plans and desires of the exhibitors with a view to drafting such amendments to the articles of organization of the association and its by-laws in order to effect an equitable arrangement along these lines.

Mr. Schaefer then read a report of the action of the Ohio exhibitors and the preliminary arrangements made for the inauguration of a Sunday opening campaign in Ohio during the coming session of the Legislature, which was referred to the Sunday opening committee of the association.

Alfred Black of Maine requested that the association go on record as being opposed to the action of the American Society of Composers, Authors and Publishers in discriminating against the motion picture theaters of the country in favor of vaudeville theaters.

Mr. Black was empowered to draw up the following resolution condemning the discriminatory action of the society:

Whereas, the American Society of Composers, Authors and Publishers has publicly announced that it is proposed to stringently enforce the arbitrary practice of demanding a yearly license fee from motion picture theaters, and

Whereas, said society has entered into an agreement with the Vaudeville Managers' Protective Association whereby no tax is charged in the vaudeville theaters owned and controlled by the members of that association, be it therefore

Resolved, That the National Association of the Motion Picture Industry go on record as being absolutely opposed to the action of said American Society of Composers, Authors and Publishers in attempting to enforce a license tax upon the motion picture theaters of the United States; and be it further

Resolved, That the discrimination against the motion picture theaters in favor of the vaudeville theaters, from whom we are informed no license fees are collected, is neither fair nor just, and in fact against the best interests of the compositions involved; and be it further

Resolved, That the National Association of the Motion Picture Industry believes that with the vast interests involved it should do everything in its power to prevent the imposition of such license tax, and that a committee of three be appointed to investigate the situation as it exists and recommend such action as may seem advisable supporting the motion picture theaters of the United States against the imposition of any license tax; and be it further

Resolved, That a copy of this resolution be sent to the representative of the aforesaid American Society of Composers, Authors and Publishers.

Mastbaum Launches \$2,000,000 House in Philadelphia

One of the biggest building contracts to be awarded in Philadelphia as soon as conditions permit will be that for the new Stanley Theater, which will be erected at the southwest corner of Nineteenth and Market Streets. This announcement was made by Jules E. Mastbaum, president of the Stanley Theater.

The new Stanley, according to the plans which were prepared under the personal supervision of Mr. Mastbaum, will be the most elaborate of any motion picture theater in the world. It will cost \$2,000,000 and will be essentially modern in every respect, equipped with all the latest scientific appliances for sanitation and also for the comfort and con-

venience of patrons. The plans call for no stairways in any part of the building, approach to the balconies and to the main floor being by ramps. There will be a seating capacity of 4,000 and a roof garden for the summer.

The house will show first-run of all big photoplays and stars, together with first-run of comedy and other film features.

The orchestra will be augmented to fifty in addition to the organists.

SHOW GERMAN ROUT French Pursuit of Huns to Be Screened Here

Charles Urban, who invented the Kinemacolor system of photography, is here from England to do some special work for the Official War Review, now being prepared by the Committee on Public Information at Washington.

Mr. Urban said he had invented an improved machine for the making of color pictures which would be ready in a few months. He said there were a number of fine films taken in France during the recent retreat of the German armies, which would be placed before the public in New York inside the next two weeks.

Sues Earle Williams for Breach of Promise

Roma Raymond, a writer, filed papers in Los Angeles last Tuesday suing Earle Williams, Vitagraph star, for \$160,000 damages for alleged breach of promise to marry. Williams married Florine Walz of Brooklyn last September.

LEGAL FIGHT OVER CHAPLIN'S PICTURE "SHOULDER ARMS"

Shown at Two Theaters in Atlanta, Aggrieved Manager Wells Brings Injunction Suit to Stop Other Fellow

A LEGAL fight over the double showing of Charlie Chaplin in his latest picture, "Shoulder Arms," at the Criterion and Forsyth theaters in Atlanta came before Judge Pendleton there last week, the suit being brought by Jake Wells, lessee of the Forsyth Theater. Mr. Wells named in his plea for an injunction the First Exhibitors' Film Association, Criterion Theater, Sid Samuels and W. C. Patterson.

The injunction was sought in order to prevent the Criterion Theater from showing the Chaplin picture and also to prevent future Chaplin releases being shown there.

Mr. Wells set forth that he was being injured financially and that his contract, which gave him the exclusive right to play the picture in Atlanta, was made last March, while the contract of the Criterion was made in August. Affidavits were presented from distributors to the effect that by customs and rules the contract held by Mr. Wells entitled him to the first run privilege in Atlanta.

On the other hand, the management of the Criterion held that Mr. Wells' contract was not for the ex-

DRAMATIC MIRROR

SCENE OF PEACE CONFERENCE FILMED

Director Hart Goes Abroad to Arrange Details—Film Division to Continue

The historic scenes of the Versailles peace conference are to be perpetuated in motion pictures for future generations as well as the present. Charles S. Hart, director of the Division of Films of the Committee on Public Information, left for Europe, Nov. 20, to arrange the details of the photographing.

In addition he will arrange for the dissemination of the American war films among all the nations and will obtain for the American public official war films of the allied nations that, because of the information contained in them, could not be released until the war was over.

Mr. Hart also declared that despite the close of the war the Official War Review, released through Pathe, will be continued indefinitely, and that all other Government pictures now issued or being assembled will be released according to schedule.

Mr. Hart was a passenger on the Baltic. In the next several weeks he will visit France, Italy, Holland, Sweden and Switzerland in the interest of picture co-operation. He was given a bon voyage dinner by his associates of the Committee on Public Information Monday evening.

Fairbanks to Film in France

Douglas Fairbanks has announced that he is going to France. He has applied for transportation and passports for himself and ten members of his company. It is his plan to make pictures in southern France.

clusive showing and that the Criterion had the right to run these pictures as soon as released.

Judge Pendleton signed an order granting the injunction, providing, however, that it could be dissolved if the defendants put up a bond for \$10,000 in order that the case could be taken before a jury. The bond was given and the picture is still being shown at both theaters.

Division of Films Opens New Laboratory

The new laboratory of the Bureau of War Photographs of the U. S. Division of Films, at Broadway and Manhattan Street, New York City, is now in operation. Capt. G. W. Hance of the Signal Service Corps, who has been preparing army photographers for active service at Columbia University, has taken active charge.

The new laboratory has a capacity for turning out 20,000 prints daily. No other war has ever offered the wealth of photographic art that has been secured on the European battlefields, and there are 40,000 subjects to select from.

STUDIOS AND FILM HOUSES RESUME WITH BAN OFF

End of Influenza Epidemic Finds Screen Players And Theater Managers More Than Ready For Their Renewed Activities

PICTURE studios are all preparing to reopen. Fox opened Tuesday with the Lee kids working on a new picture directed by Arvid Gillstrom. Gladys Brockwell is to begin work next week. Henry Lehrman has been busy making comedies.

The Lasky Studio has Cecil De Mille at work, with Bryant Washburn and Shirley Mason scheduled for next week. Vitagraph opened Nov. 4 and has five companies at work, Bessie Love, Earle Williams and William Duncan and two comedy organizations. Universal appears unable to say when it will resume. Metro is not to open until Nov. 25.

D. W. Griffith continues production; Mack Sennett has not ceased work; Bothwell Browne is making a new Paramount picture; Charlie Chaplin is working on a new comedy; Roscoe Arbuckle will go to work Dec. 1; the National Film Corporation has started work with Billie Rhodes, and Henry Walthall will start work under his new contract with National on Dec. 1.

Goldwyn is preparing to open, but has no statement to make; Brunton Studios are busy with several companies working, the last to begin being Lillian Walker, who commences her picture, "Fran," to-day.

Clara Kimball Young and Blanche Sweet companies have not stopped work. Ince Studios have continued serenely along with three stars working, Charles Ray, Dorothy Dalton and Enid Bennett, while William S. Hart resumed work as soon as he returned from his Liberty Loan tour of the East.

Theaters Reopening

Minneapolis theaters reopened at noon, Nov. 14, after being closed for 36 days, and St. Paul houses, which had been closed 8 days, opened at the same time.

Although every house did not reopen immediately all were in operation by Saturday afternoon except the Shubert. The William Fox Film Corporation has leased this house and is redecorating it.

Business was good from the first, but managers said attendance was not yet reaching previous figures. Some expressed the opinion that several weeks would pass before the public got back into the habit of going to the movies.

One house, the Strand, was open one minute after the vote raising the

ban was taken. Manager Charles Branham was waiting at the City Hall by a telephone. He rang up his house the minute he heard the word "carried." The lights flashed on in front of the house and "The Man from Funeral Range" was thrown on the screen. Mr. Branham had taken a chance by ordering the entire house staff to report that morning.

Cleveland was in full swing again last week, so far as motion pictures were concerned. Theaters opened on Monday to one of the biggest days in the local history of the industry.

Akron, Canton, Lima and Youngstown are open now, so business is about normal in Ohio again.

Cincinnati motion picture theaters instantly regained their stride as soon as the five weeks influenza ban was removed. John Needham and Raymond Harris, of the Committee on Public Information, who were in Cincinnati arranging for the exhibition of "America's Answer" and "Under Four Flags," expressed their amazement over the way the picture shows recovered from their enforced "vacation."

Until further notice, all Saginaw, Mich., theaters, motion picture houses, churches, schools, etc., have been ordered closed by the health authorities on account of influenza.

Pine Bluff, Ark., picture houses reopened on Nov. 6 after being closed three weeks.

Lois Weber Directs Anita

Lois Weber (Mrs. Phillips Smalley) has taken over the directorship of Anita Stewart, who has her own company under the management of Louis B. Mayer. Phillips Smalley will continue to co-direct with Miss Weber. Carl Laemmle, president of Universal, has sold Lois Weber's Universal contract to Mr. Mayer.

Miss Stewart is due to arrive in Los Angeles Wednesday. Next week the filming of the first picture under the new contract will be commenced at Lois Weber's Hollywood Studio.

Mildred Harris, who formerly starred under Lois Weber's direction, still holds her Universal contract. It is not certain whether she will continue to work or not, as her marriage to Charlie Chaplin may influence her decision.

RED CROSS FILMS SIGNED BY U. B. O. Biggest Vaudeville Circuits Will Show New Releases Every Week

The United Booking Office, the dominant source of vaudeville attractions, will program the American Red Cross war work films in hundreds of theatres at once. This insures that the Red Cross films will be seen in all the big cities and the foremost vaudeville theaters.

The arrangement results from the active interest of John Murdoch, manager of the U. B. O., in the Red Cross spiritedly encouraged by E. F. Albee, the great overlord of vaudeville. A few weeks ago, when the U. B. O. accepted the initial Red Cross film, "The Historic Fourth of July in Paris," the release evoked such response that the popularity of Red Cross films was thoroughly confirmed and the more comprehensive action followed.

W. E. Waddell, director of the Bureau of Pictures of American Red Cross, reports that there are over 20,000,000 American Red Cross members, and the purpose of the war work film distribution through motion picture and vaudeville houses is to secure the most direct, effective, and prompt contact with this membership, giving them an actual glimpse of the great work for humanity which they are supporting. In the U. B. O. circuits people seeing these films will be hundreds of thousands daily. It is expected that most houses will run a Red Cross war work film weekly as a part of the regular program.

The United Booking Office by its arrangement for these war work films will serve all the houses of such circuits as the Keith, Proctor, Orpheum, Poli, Interstate, Tri-State, Western and Southwestern circuits, as well as a large number of scattered Class A houses outside of this circuit, including the Maryland at Baltimore, Shea's at Buffalo, the Temple at Detroit, the Davis, Pittsburgh, and the Palace at New Orleans. They will be served with the film from General Film Company exchanges, co-operating with the Bureau of Pictures.

Hart Makes Scenes in East

Bill Hart has commenced work at his Hollywood studio on a feature, some scenes of which were made in Chicago. It is understood to be a story of the Chicago stockyards, with Bill playing a role partly Western and partly Eastern.

"UNDER FOUR FLAGS" SHOWS HUNS' FINISH

Third Official Government Film Depicts War's Last Chapter

"Under Four Flags," the third United States official war picture, was given its initial showings in America on Sunday simultaneously at the Rialto and the Rivoli theaters. The picture is presented by the Committee on Public Information; photographed by the United States Army Signal Corps and cameramen of the Allied armies, and was edited and assembled by S. L. Rothapfel. The titles are by Kenneth C. Beaton, known to newspaper readers as K. C. B.

The first of the seven episodes shows the conference at Versailles, where Marshal Foch was made Generalissimo of the Allied forces. In the second episode are shown the United States Marines in action in Belleau Wood, where they drove back the Huns in their first smash. Episode three shows the famous battle of Chateau-Thierry.

Then follow scenes of action with Field Marshal Sir Douglas Haig on the British front, the work of the Italian forces on the Piave, and the Battle of St. Mihiel, where the Americans first figured as a complete division. The closing episode features the recovery of a little French village by French and Americans and the arrival of General Pershing and his review of the troops in celebration of the event.

National Film's New Plant

A new studio is to be erected in Hollywood by the National Film Corporation. The plant will be on the location of the former studio, but additional ground has been leased for the new studio, sufficient to make the site include nearly a whole block, with frontage on Gower, Santa Monica Boulevard and Lodi streets. The site will be 170 by 300 feet. The stage will be 150 by 100 feet.

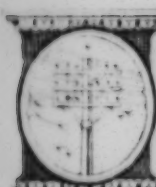
Produce Films in Australia

Australia is to be exploited as a picture field by a new motion picture company now being formed by John F. Gavin, pioneer producer of Australia, with Arthur Shirley as star. A new leading woman will be secured before the company leaves Los Angeles for the antipodes about the middle of January. They will take various American-made picture inventions, including lights and Bell and Howell cameras. Pictures will be taken in Honolulu and in San Francisco on the way.



A smile goes with every purchase. Alice Brady selling

ing silverware in "Her Great Chance" (Select)



THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part
of the Country

Just Before
Going to Press



"Under Four Flags"

(U. S. Third Official War Film)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Too much cannot be said in its favor." "Positive house filler."

SYNOPSIS OF STORY

This picture of the great world war practically brings to a finish the part played by the Allies in the downfall of Germany. It begins in the dark days when refugees are seen hurrying from their homes in France upon the German invasion. The spirits of the people are depressed, but soon they brighten, for the Allies rally and have summoned the Council at Versailles and Marshal Foch is made Supreme Commander. Then commence the powerful Allied drives and the Germans surrender and absolute victory is in sight.

"Kiss or Kill"

(Universal—Priscilla Dean)

WIRE REPORTS—SOUTH

Box Office Value.....Fair
Exhibitor Comments: "Rawlinson good in crook part."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Good
Acting Good
Photography Good
Technical Handling..... Fair
Settings Fair
Quality Wholesome

SYNOPSIS OF STORY

In this drama the hero is a thief through force of circumstances. Finally he meets his girl ideal, and falls in love. She is an heiress, but is ignorant of this fact, and is about to become the victim of a plot to deprive her of her fortune. But the hero steals the will and delivers it to her. Of course she is grateful, and in the end they marry.

"The Mantle of Charity"

(American—Margarita Fisher)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Fisher very pleasing."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Fair
Acting Good
Photography Good
Technical Handling..... Fair
Settings Fair
Moral Effect Wholesome

SYNOPSIS OF STORY

A comedy of misunderstanding is unfolded in this film. Nora, an heiress, while hiding a dog from sight on a train, is believed to be a deserted girl by Paul, a philanthropist. She does not deceive him, so he starts to build up her career in new fields. They have many amusing experiences and many disagreements before they finally learn to love each other. Then Nora explains her true position and they marry.

The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires to Us

"Tell It to the Marines"

(Fox—Jane and Katherine Lee)

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comment: "Lee children always draw well here."

NAT'L BOARD OF REVIEW REPORT

Entertainment Poor
Story Fair
Acting Fair
Photography Good
Technical Handling..... Fair
Settings Good
Quality Poor

SYNOPSIS OF STORY

In this story of fact and fancy the kiddies are busy playing with toy

airplanes and guns and retire after a day gloriously spent. But so busy have their little minds been that at night they still dream on of war games and all the soldiers and big guns go to their tasks in realistic manner. Manœuvres of great importance take place and things as exciting as may be found on any real battlefield take place—much to the delight of the Lee children and their audiences.

"A Woman's Weapons"

(Paramount—Ethel Clayton)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Story of everyday life which appeals to all."

Sessue Hayakawa in a tense moment in "His Birthright" (Mutual)

Norma Talmadge at the altar in "Her Own Way" (Select)



Gail Kane entertains an elderly admirer in "Love's Law" (Mutual)

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Fair
Acting Good
Photography Good
Technical Handling..... Good
Settings Fair
Moral Effect..... Wholesome

SYNOPSIS OF STORY

A resourceful young wife is the heroine of this drama. She is happily married to an author and has two children. They develop scarlet fever and she goes away with them, leaving her husband alone. He then becomes infatuated with an artist who illustrates his books. The wife, learning of this later on, decides to cure him and invites the artist to visit them. Then she feigns illness, leaving the housework to the artist, who soon openly rebels, thus showing the husband her true character.

"Borrowed Clothes"

(Universal—Mildred Harris)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Advertising Chaplin and his wife on same program filled theater."

NAT'L BOARD OF REVIEW REPORT

Entertainment Excellent
Story Good
Acting Excellent
Photography Excellent
Technical Handling..... Excellent
Settings Good
Moral Effect..... Wholesome

SYNOPSIS OF STORY

The heroine of this drama is a quiet, timid little girl who is employed in a flower shop. Her family is in dire need and for a time it seems as though she must succumb to the advances of the "boss" in order to keep her wages for the family. But this fate she is finally saved from, for a really good young hero enters the story, saves the family from want and marries the little "flower shop girl."

"Seventeen"

(Paramount—Jack Pickford, Louise Huff)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Star always draws." "Being from famous stories added advantage."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Good
Acting Good
Photography Good
Technical Handling..... Good
Settings Good
Quality Wholesome

SYNOPSIS OF STORY

The old story of love's young dream and the calf love of a callow youth, who is made to realize that a man of seventeen does not look as old as he feels to a girl of the same age is told here. William Sylvanus

Baxter even steals his father's dress suit to make a good impression upon his lady love, and in return gets "stood up" while she elopes with an older man, and has only his thoughts and a garage repair bill as souvenirs of his first love affair.

"Just Sylvia"

(World—Barbara Castleton)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Pleasing." "Fast action."

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "Amusing." "Full of action."

NAT'L BOARD OF REVIEW REPORT

EntertainmentFair
StoryFair
ActingFair
PhotographyGood
Technical Handling.....Fair
SettingsFair
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Sylvia is introduced to the Hicks family as the Countess Bonneuit, whereas she is in reality only a modiste. But Mrs. Hicks, direct from the country, feels she is just the right choice for her son, Henry. Mr. Hicks, newly a millionaire, pretends to accept her, but is really watching the girl. Two crooks try to embezzle Mrs. Hicks and for a while it looks as if Sylvia were connected with their scheme. But in the end she helps outwit the crooks and proves herself, after all, a fitting match for any millionaire's son, so the drama ends with her engagement to young Henry.

"The Woman Who Gave"

(Fox—Evelyn Nesbit)

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comment: "Just an average picture."

NAT'L BOARD OF REVIEW REPORT

EntertainmentGood
StoryGood
ActingGood
PhotographyGood
Technical HandlingGood
SettingsGood
Moral Effect.....Doubtful

SYNOPSIS OF STORY

Colette, a little model for Andrien, a painter, is forced to choose between a life of shame or marriage to the Prince Dacarra. Of course she takes the latter, but is compelled to endure all kinds of torture as his wife. Even their infant son does not escape the cruelties of the prince. So Colette takes the child to America, where she again meets Andrien, whom she has opportunity to befriend. But the prince again finds her and in an effort to aid her Andrien kills the prince, but is mortally injured himself. Then Andrien's brother, who has long loved Colette, enters her life and a peaceful existence is at last assured.

"Her Great Chance"

(Select—Alice Brady)

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "Appealing story." "Real characters."

NAT'L BOARD OF REVIEW REPORT

EntertainmentGood
StoryGood
ActingGood
PhotographyGood

Technical Handling.....Good
SettingsGood
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Lola, a young shopgirl, is in love with Charles Cox, Broadway's "million dollar kid" in this drama. She refuses to marry him, however, because of his bad habits. After a particularly gay and giddy party, Charles' father disinherits him. His new will is dictated to Lola's sister, a stenographer, who tells Lola of this fact. Then Lola promises to marry the youth, for she feels she can effect his reformation. When the boy's father is found dead, later, and Charles learns that he is left "on his own," he realizes he must really work and Lola now has her great chance to help him begin his career.

"On the Jump"

(Fox—George Walsh)

WIRE REPORTS—CENTRAL

Box Office Value.....Great

Exhibitor Comments: "Best star has appeared in."

WIRE REPORTS—WEST

Box Office Value.....Great

Exhibitor Comment: "Fine picture, but not timely."

NAT'L BOARD OF REVIEW REPORT

EntertainmentFair
StoryFair
ActingFair
PhotographyGood
Technical Handling.....Fair
SettingsGood
Moral Effect.....Wholesome

SYNOPSIS OF STORY

This patriotic drama unfolds a story in which Jack Bartlett is shown as an active newspaper reporter. He

succeeds in outwitting Crumley, a German agent who has bought the paper in an effort to spread German propaganda. Jack exposes him, and also succeeds in making the Liberty Loan reach its allotted quota by emulating Paul Revere and riding through the towns at the eleventh hour of the drive. His romance with the editor's daughter ends happily for him, so all is well there, too.

"A Daughter of the Old South"

(Paramount—Pauline Frederick)

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "Brilliant acting." "Charming scenery."

NAT'L BOARD OF REVIEW REPORT

EntertainmentGood
StoryGood
ActingGood
PhotographyGood
Technical Handling.....Good
SettingsGood
QualityFair

SYNOPSIS OF STORY

This drama is unfolded in the quaint town of New Orleans. There Dolores, a beautiful creole, refuses to marry Pedro, a Spaniard, but instead gives her love to Ferris, an American. He, however, is merely trifling with her affections and plans to wed an heiress when Dolores learns of his intention. She then hates him and shows him up in all his weakness to the heiress, who then spurns him also. Dolores, wretched and broken-hearted, plans to kill herself when Pedro again enters her life with his love, and once more Dolores learns to smile happily.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Carmen, Param.
Everybody's Girl, Vita.
Girl of the Golden West, Param.
Gypsy Trail, Param.

King of Diamonds, Vita.

Lafayette, We Come, Perret
Little Women, Wm. A. Brady
Make-Believe Wife, Param.
Man From Funeral Range,
Param.

Marriage, Sherry
Marriages Are Made, Fox
Nymph of the Foothills, Vita.
One Woman, Select

Petticoats and Politics, Plaza
Pretender, The, Tri.
Rainbow Trail, Fox
Reckoning Day, Tri.
Road to France, World
Romance of the Air, Carle E.
Carleton

Rosemary Climbs the Heights,
Amer.
Safe for Democracy, Vita.
Shoulder Arms, First Nat.

Suspicion, M. H. Hoffman
Velvet Hand, Univ.
When Do We Eat? Param.
Woman, Heller and Wilk
Woman the Germans Shot,
Plunkett and Carrol
Woman's Experience, Bacon-
Backer
Woman's Law, Arrow

(East) Great—"A winner."

(East) Fair—"Star good." "Story poor." (Cent) Fair—"Star good." "Not especially good puller."

(East) Great—"A fine picture made from a great play."

(East) Good—"Went excellently with feminine part of audience." (South) Good—"Interesting picture." "Full of action."

(East) Good—"Morey always draws." "Story has vitality." (Cent) Good—"Strong story." "Star popular." (South) Good—"Morey fine in this sort of role."

(East) Great—"Went over very big." "Propaganda well done."

(East) Great—"Drawing very big." "Everybody has either read the book or seen the play and wants to see the picture."

(Cent) Good—"Excellent picture." "Very satisfactory." (West) Good—"Not quite Billie Burke standard."

(East) Great—"Western drama with a regular Reid thrill." (West) Fair—"Below average." "Poor Title."

(East) Good—"Thoroughly pleasing."

(East) Good—"Hyland attractive." "Story not unusual." (South) Good—"Star has had better vehicles."

(East) Great—"A story that fascinates."

(East) Good—"Competent cast." "Weak finish." (Cent) Good—"Acting perfect." "Poor ending." (West) Fair—"Moderately good picture."

(East) Fair—"Picturesque star." "Trite story."

(East) Good—"Good Western stuff." (Cent) Good—"Story well put on."

(East) Great—"Farnum in one of his best." (Cent) Great—"Couldn't be beaten."

(East) Good—"Another spy story."

(Cent) Fair—"Regeneration stuff. Also spies." (Cent) Fair—"Star has following."

(East) Good—"Fine thrills." "Pleasing love story."

(East) Fair—"Weak story." "Star good." (Cent) Good—"Poor story well acted by excellent cast."

(East) Great—"Fine production." "Full of comedy." "Failed to draw good houses."

(East) Great—"Among best star has done." "Will live as a classic." (Cent) Great—"Wonderful satire on the war."

(West) Great—"Broke house record." "Special advertising helped." (South) Great—"Funniest Chaplin has made."

(East) Good—"Remarkably fine acting." "Nothing unusual in story."

(East) Good—"A good love story."

(East) Great—"Small audiences on account of the epidemic go away delighted." (Cent) Great—"Big run all week."

(East) Great—"A remarkably fine production." "From every standpoint this picture is one of the best I have played."

(East) Great—"Remarkably fine picture." "Wonderful cast." "Real propaganda." "In every way it is well staged."

(East) Good—"Boland excellent." "Good social drama."

(East) Good—"Florence Reed always makes a picture good."

FROM PRODUCER AND DISTRIBUTOR

QUIT NEW YORK FOR NEW HOME ON COAST

**Metro and Screen Classics, Inc., Stars, Art Directors
and Staffs Off to Lillian Way in Hollywood**

MOVING DAY has arrived at Metro's Eastern studios. All studio activities of Metro Pictures Corporation and Screen Classics, Inc., have been permanently removed from New York to California, and all actual production work will henceforth be done in the new half-million dollar plant being erected at Hollywood, near Los Angeles. This will be completed within two months, until which time pictures will be made in the studio at 1025 Lillian Way, now in use.

Maxwell Karger, who has long been supervising director of the firm's Eastern productions, will be director-general of the entire output. He will be assisted by George D. Baker, supervisor of Western productions. The Eastern photographic and camera departments under the supervision of Ray Smallwood, the technical department under Edward J. Shulter, and all other studio business will be transferred to the Western location, and the exodus of players, directors, cameramen and craftsmen of all departments will be complete.

Metro stars in the entourage will include Viola Dana, Emmy Wehlen and Hale Hamilton, followed by oth-

ers at an early date. May Allison and Bert Lytell have been in California several months.

Directors who will accompany Mr. Karger include Herbert Blache, John Ince and Henry Kolker. Another Metro director, Harry L. Franklin, left a short time ago for the West Coast. His assistant director, Fred Warren, has already arrived in Hollywood. Albert H. Kelley, assistant director connected with Viola Dana's producing organization, will go to California in the Metro party.

Ray Smallwood and E. J. Shulter will supervise the installation of their respective departments in the Western plant. M. P. Staulcup, Metro's art director, will also go West. Cameramen who will go on the transcontinental tour will be John Arnold, Arthur Martinelli, Rudolph J. Bergquist and Eugene Gaudio.

June Mathis, Metro's scenario writer de luxe, accompanied by her mother, went to California at the same time. Col. Jasper Ewing Brady of the scenario staff will be obliged to remain in New York for a time but is expected to follow soon with Mrs. Brady.

Select Distributes Cavell Pic- ture Under New Name

Select Pictures Corporation will market through Select exchanges the drama, produced by Plunkett and Carroll, embodying the story of Edith Cavell, the British Red Cross nurse, in which Julia Arthur is starred, under a new name.

The new title of the picture is "The Cavell Case," which replaces "The Woman the Germans Shot." The latter is retained as a sub-title. The picture will be handled as a Select Special.

"The Woman the Germans Shot" was presented at the Strand, in New York, the week of Oct. 27.

This is the second Special to be announced by the Select people this season, the first being the big Thomas Dixon production, "The One Woman."

George Randolph Chester Vitagraph Adviser

George Randolph Chester, famous as the author of the "Get-Rich-Quick Wallingford" stories, has been engaged by Albert E. Smith, president of Vitagraph, to assist as literary adviser at the Vitagraph studio in Brooklyn. Mr. Chester assumed his duties last week and is now concerned in giving to scenarios the sort of snap and sparkle which have made the Chester writings so popular during the last few years.

Cinema Has "Better 'Ole" of Capt. Bairnsfather

Announcing its acquisition of the American rights to the motion picture adaptation of Captain Bruce Bairnsfather's celebrated play, "The Better 'Ole," the Cinema Distributing Corporation, through President Paul H. Cromelin, says that Bairnsfather and his creation, Old Bill, the character upon which the play is based, are two names to be conjured with in the United States.

Mr. Cromelin feels that Bruce Bairnsfather needs no introduction to American exhibitors, and that his great work as the deviser of a war figure that has actually made the whole world laugh.

Cochrane's Daily Conference

At noon each day in the office of R. H. Cochrane, vice-president of Universal, is a conference with the men in charge of the departments of publicity and advertising, at which ideas are advanced to further the welfare of the concern. This is similar to a daily function in all the large newspaper offices.

Those who take part are Joe Brandt, Nat Rothstein, Paul Gulick, Hal Hodes, E. S. Moffett, P. D. Cochrane and L. F. Whiteside.

As a result of the first meeting some unexpected plans developed for the campaign that will be waged for current and pending special attractions.

KEEPS PATHE NAME News Weekly Not Changed, Says Paul Brunet

"The Pathe News was never known as the 'Hearst International News.' It has always been identified with the name of Pathe since its inception over ten years ago, and it always will be!"

This is the keynote of a statement by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in reply to the announcement presumably written and sent out by the International Film Service, Inc., and printed in several trade magazines of last week, which read in part as follows:

"After Dec. 24, the date on which the contract between the International Film Service and the Pathe Exchange, Inc. on the Hearst-Pathe News expires, the name of Pathe will be eliminated from this famous reel, and will resume the original name of the 'Hearst International News.'"

"Four years ago," continued Mr. Brunet, "the name was changed to the Pathe News. As the Pathe News it continued until Jan. 1, 1916, when by terms of a contract entered into with International Film Service, Inc., the name Hearst was added, and it was called the 'Hearst-Pathe News.' But though the Hearst name was added, the Pathe News remained the sole property of Pathe, controlled, published, edited and distributed by Pathe."

"I positively and unqualifiedly deny that the Pathe News, soon to resume its old name and the one under which it became famous, was ever known as the 'Hearst International News,' as has been intimated recently in advertisements appearing in certain news and trade papers."

Katterjohn System to Be All Business

Katterjohn Films, which are to be produced by the newly formed organization headed by Monte M. Katterjohn, long known as a creator of screen successes, will be made on a strictly business basis, and under conditions which will insure the showing of full cost value on the screen.

"I have never been able to understand," says Mr. Katterjohn, "why sound business principles have been consistently avoided by the producers of motion pictures. There has been much talk of efficiency and kindred virtues, but very little action which would tend toward placing the production of pictures on the sound basis which obtains in other lines of business."

Jewel Says War's Close Helps Patriotic Films

Developments growing out of the signing of the armistice which suddenly closed the world war are reported by Jewel Productions to have created new interest in its chief patriotic films. They have been automatically converted by public sentiment into victory pictures.

"The Yellow Dog" in particular has acquired renewed value resulting from the post-war propaganda by the enemy to a large extent disclosed by the activities of the boy detectives comprising the Anti-Yellow Dog clubs of the country.



CHARLES S. HART

Director of the Division of Films, Committee on Public Information, who has gone to Europe on an important mission in connection with the Government films.

PEGGY SHANOR IN RED CROSS FILM Noted Beauty Plays Egyptian Queen in Historical Drama

One of the most striking scenes in "The Greatest Gift," the new production now being made for the American Red Cross Bureau of Pictures, depicts an incident in ancient Egyptian history, in which Peggy Shanor appears as an Egyptian queen and Frank Mills as the ruler. The production is being made by the Famous Players' Studios, Miss Shanor donating her services in common with all the other players, directors, scenic artists and studio employees engaged on the picture.

Miss Shanor's type of beauty is precisely adapted to the regal role she was called on to portray, and her costumes were designed with the same artistic fidelity to detail which characterizes the entire setting in which the episode is played.

"The Greatest Gift" will be released just prior to the Red Cross Christmas Roll Call, which will take place during the week of Dec. 16 to 23. The picture will be distributed by the General Film Company and through the various divisional headquarters of the Red Cross organization throughout the country.

Desmond as "Deuce Duncan"

Thomas N. Heffron has finished his first Western picture, "Deuce Duncan," presenting William Desmond as the star. This picture will be released by Triangle for the week of Nov. 24. It was written with scenario by George Hively of Triangle's literary staff.

TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE

Pauline Curley's Picture Has Adventurous Trip

Few motion picture stars have had their pictures "go over the top" after a heavy barrage, chase Fritz about seven miles further off French soil and then return to them with words of praise from the brave young soldier who carried it over the top. This, however, is the experience of Pauline Curley, who is playing an important part in "The Turn of the Road," the Brentwood feature being directed by King Vidor.

Miss Curley has just received a letter from a Canadian soldier-admirer, who carried her picture with him on a "seven-mile pleasure jaunt," as he expressed it, at Chateau Thierry, and then came back to his "funk-hole" to write to her about it and send her the picture as a souvenir.

Mr. Smith's Novel Watch

A ring-watch, not as large as a silver quarter and almost as thin, has just been received by Albert E. Smith, president of the Vitagraph Company of America, from a craftsman in Paris, who has spent ten years in perfecting it. It has been set into a signet ring which is an heirloom in the Smith family. The tiny watch is much smaller than any of the miniature wrist-watches which have been evolved since their war use forced them into popularity with the women.

A Post-Nuptial Appearance

In Jewel Productions' "Borrowed Clothes" Mildred Harris makes a delightful little figure at the climactic moment dressed in the garb of the bride with a crown of blossoms on her pretty head. The spectator therefore will have a realistic vision of how she must have appeared when she marched to the altar with the inimitable Charlie Chaplin last October 23.

Francis a Real Globetrotter

Alec Francis, prominent in the support of Florence Reed in her forthcoming United Picture Theaters, Inc., screen production, is a globetrotter when he is not playing for the screen. His perambulations include two trips around the world and two journeys through Africa. In India he saw service with the Royal Horse Artillery, despite the fact that he was originally intended to fight legal rather than martial battles. Now more peacefully disposed, Mr. Francis has made an enviable name in "pictures" and has been featured in a number.

Norma Talmadge a Comanche Princess Now

At a unique ceremony on the Comanche Indian reservation near Idylwild, Cal., Norma Talmadge was made a Princess of the Indian tribe with all the weird rites and tribal customs of the race. Miss Talmadge has been making the Indian scenes of her picture "The Heart of Wetona" at the reservation, and many of the Indian chieftains will have roles in the picture. The entire tribe took part in the ceremonies as well as the white residents of Idylwild, who were invited to attend the barbecue.

Pilsener Not His Tipple

Walter McEwen, the popular English character actor, because of a striking resemblance has played Von Bernstorff in several propaganda pictures recently. People who have seen the pictures often point him out on the street as the man who plays Bernstorff. But the climax came when he entered a Broadway cafe recently and found himself the center of attraction when the waiter said "We have Pilsener, sir." McEwen adjusted his monocle and in a loud voice said "Give me some Haig and Haig or Wilson."

Tom Mix Loses Bullet and Gets Flu at Same Time

When Tom Mix, the Fox star, went into the hospital to have a fifteen-year-old bullet taken out of his knee, he felt that he had an advantage over most folks. How could the flu get him in a hospital?

But Tom counted without the wily flu germs. First his nurse got it, then his doctor succumbed; it caught his second nurse and finally his third. And before Tom could protect himself it got him. The operation on his knee had been successful and the star was resting easily when the flu hit him. But he managed to keep cheerful.

"You see I'm Hooverizing on time," he grinned, "getting well of two things at once!"

Betty Blythe in New Role

Betty Blythe's next appearance on the Vitagraph program will be as leading woman with Harry Morcy in "Hoarded Assets," a feature which has recently been completed under the direction of Paul Scardon. It is said that Miss Blythe has one of the best roles of her screen career in this picture and that she takes full advantage of every opportunity offered her.

Mr. Duncan "Just Visits"

William Duncan, famous star and director of Vitagraph serials, took advantage of a temporary layoff at the company's plant in Hollywood to come east and visit his parents, who live at Steinway, L. I. The day of his arrival in New York Mr. Duncan was entertained at luncheon at the Lambs Club. Part of his time Mr. Duncan spent with his parents and other relatives on Long Island, but he also maintained a room at the Hotel Claridge. He made several trips to the Vitagraph studios in Brooklyn, but these visits were entirely informal and "just visits."

Now That's All Settled

William Duncan received a high compliment on his attention to detail from a Pullman porter during the making of a train scene in the serial "The Man of Might."

The train came to a stop and Mr. Duncan had the red-capped station porter board it in the usual manner and then alight before the actors made their appearance, thus giving the porter an entrance, an exit and another entrance before the regular players. When the scene was finished, the Pullman porter stepped up to Mr. Duncan and said: "Motion pictures sure are improvin', boss. You know, I always wondered what became of those red caps. I see them get on the trains in pictures, but they never do get off again."

Bessie Love Has Love Story

Under the direction of Dave Smith, Bessie Love has almost completed work on "The Enchanted Barn," a love story by Grace H. Lutz, in which romance and melodramatic thrills are skillfully blended.

Harley Knoles Will Direct

Harley Knoles will direct Thomas Dixon's next production, "The Red Republic," a dramatization of the book "Comrades." Mr. Knoles and George Kelson, his assistant, have been associated with William A. Brady for the past year and produced "Stolen Orders" and "Little Women," the latter of which will be released soon. The services of Mr. Knoles and his assistant have been secured for this production.

Maybe Deer for the Dears

Donald Crisp, Bryant Washburn's director, has deserted the Lasky studio during the "flu" vacation, and has taken a hunting trip up in Oregon. He expects to bring a big load of game back as a gift to the Children's Hospital in Hollywood.



Niles Welch, now appearing in Paramount pictures



Enrico Caruso as he appears in "My Cousin" (Paramount)



Margarita Fisher, playing in American pictures



Ruby de Remer, who is seen in Metro productions

ORGANIZATION MEANS SUCCESS

The Hearst News Reel Organization (International Film Service Co., Inc.) Has Been the Maker of News Reel History in the Past and Has the Stage All Set for Even Bigger Events in the Future

Mr. C. F. Zittel, Vice-President and General Manager of the International Film Service Company, Inc., quotes the following extract from a conversation he had recently with Mr. J. A. Berst, formerly vice-president and general manager of Pathe Exchange, Inc., now President of the United Pictures Corporation.

"The connection of the Pathe Exchange with the Hearst organization, through the International Film Service, was a most beneficial one for Pathe, and the turning point which led to Pathe's great success. The contract made by me with the International, which went into effect December 24th, 1916, was considered a great victory for Pathe, and from that moment the profits of the Pathe Exchange began to accrue very largely, and the Pathe News, combined with the Hearst International News under the title of the Hearst-Pathe News, showed a profit that it had not shown for three years previous to the combine. In fact, for some time previous to the combination the Pathe News was not a paying venture."

The Past:


The International Film Service Company, Inc., has purchased the Universal Current Events, the Universal Animated Weekly and the Mutual Screen Telegram, and the gathering forces of all these organizations are now being molded into the greatest news film amalgamation that has ever been in existence.

The Present:

After December 24th, 1918, the name of Pathe will be eliminated from the Hearst-Pathe News, and this famous reel will be released under the title of the Hearst News. The names of the Universal Current Events and the Mutual Screen Telegram will also be retained, making three news reel issues a week to be made by the International Film Service Company, Inc., and released through the countrywide exchanges of the Universal Film Manufacturing Company. The unequalled facilities of the Hearst camera forces, augmented by the forces of the other recently acquired companies, will mean the furnishing of news reels of a magnitude never before attempted. A unique and novel advertising and publicity campaign in the Hearst newspapers, magazines and affiliated papers has been arranged for the promotion of these reels.

The Future:

International Film Service Company
INCORPORATED
729 Seventh Avenue New York City



William Russell in
"All the World to Nothing"
An American "Flying A" Picture

From the widely read novel of the same name by Wyndham Maury. Directed by Henry King

One of the most powerful subjects in which William Russell has ever appeared. Magnificent supporting cast. Exhibitors seeking to recoup the losses incurred by the nation-wide closing of theatres will find this attraction just the sort necessary to win back their patronage and add new picture-goers to their clientele.

Now Playing
William Russell in "Hobbs in a Hurry"

William Russell Productions Distributed by PATHE

Seven Great Patronage Builders

George K. Spoor went to great expense and unusual pains to produce seven of the most artistic as well as most humorous comedy-dramas on the screen. Every one is an ultra feature, starring the popular comedian, Taylor Holmes. Have a Taylor Holmes night once each week and watch your patronage grow by leaps and bounds. You can't afford to miss one of these: "A Pair of Sixes," "Ruggles of Red Gap," "Efficiency Edgar's Courtship," "Uneasy Money," "Two-Bit Seats," "Fools for Luck," "The Small Town Guy."

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Announces his Film Production of
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Talking Over Here

(Continued from page 789)

peace conferences and the slow work of demobilization than it had been before. There will be no war excitement to hold up the spirits of that high-tempered little army then. The boys will, in a way, have broken training; eager to get home and hard to keep interested.

It is now planned to send over two or three dramatic stock companies, as well as the vaudeville units. One already has been organized and will sail early in December. Two others are in process of formation, but do you know that so far it has been impossible to find enough men of stock company experience to fill even one of them? I suspect, however, this is partly due to the fact that the demand heretofore has been mostly for single entertainers.

The comedian still is the crying need of the overseas theater service; the versatile chap who can give a show on a moment's notice on an overturned shell case. Also the call is for those personable young women (over 25) who sing and dance entertainingly. Several units made up exclusively of women have been organized, and they are great favorites over there.

I suspect there will be a rush of available players next spring, but if I could do anything in the player's line which I could get the League and the soldiers to accept I'd certainly be making my arrangements now to be over there and not over here when that spring rush starts.

STEIN'S MAKE-UP

BIRTHS

WILBUR—A son was born to Mr. and Mrs. Crane Wilbur on Nov. 13.

MARRIAGES

MAX—KRUTSCHOFF—Lucy Kruttschoff of Manchester, England, lately of "Hello, Broadway," was married on Nov. 16 to Charles Max, a non-professional, at the Church of the Ascension Memorial, New York. Mrs. Max will retire from the stage.

BURR—AMY—Charles C. Burr, assistant general manager of the Famous Players-Lasky Corporation's distribution department, was married on Thursday afternoon, Nov. 14, to Miss Clemence Amy of Westfield, N. J. The ceremony took place in St. Mary's Church.

DEATHS

FIELD—Josephine Field, long a well known vaudeville soubrette, died Nov. 15 at the Manhattan State Hospital, New York City, at the age of 33. She had been ill eighteen months of nervous trouble which resulted in loss of mind. She is survived by her husband and a son. Burial was in Chicago.

HARRON—Teresa Harron, sister of Robert Harron, died of Spanish influenza at the Harron home, Hollywood, Cal., on Nov. 9. Miss Harron, who was 19 years old, had already begun her career as a picture actress, having played a minor role in "Hearts of the World."

PRINGLE—Florence Kean (Mrs. Florence Pringle) is mourning the loss of her mother, who died at her home in Chicago on Nov. 11. Interment was in Rock Island, Ill.

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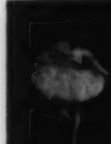
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